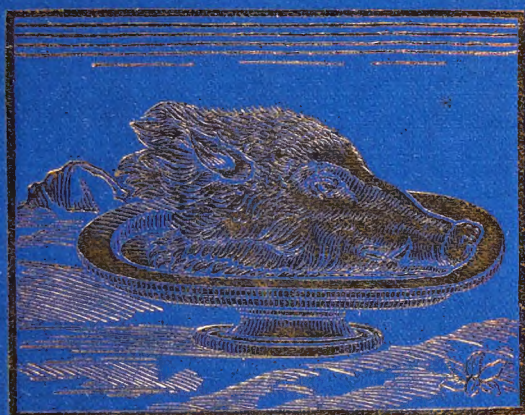


In dies meliora.



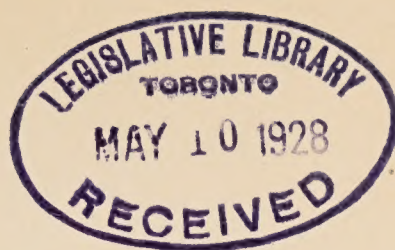
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SHAKE-SPEARE'S HERALDIC
EMBLEMS





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*Imagini di Castore è Polluce detti i duoi gemelli dei de Na
uiganti, significanti al lor apparire bonaccia, quali sono
anco protettori de caualli , essendo stelle velocissime nel
corso loro , & vno de dodeci segni del Zodiaco , detti i
duoi gemelli fig'iuo i di Gione & di Leda .*

CASTOR AND POLLUX, FROM CARTARI'S *LE IMAGINI DE
GLI DEI DE GLI ANTICHI*, ED. 1581

(FRONTISPIECE)

82646

SHAKE-SPEARE'S HERALDIC
EMBLEMS; THEIR ORIGIN &
MEANING. By W. Lansdown Goldsworthy
Illustrated from Old Plates and Wood-Cuts

82646

At tu, qui pendentem audes detexere telam,
Solus, quem condant haec monumenta, scies.

Manes Verulamiana. Blackbourne's Bacon's Works,
ed. 1730. Vol. I., p. 210.

*(But thou, who darest to weave together the hanging threads,
thou alone shalt know whom these memorials conceal.)*

H. F. & G. WITHERBY
326 High Holborn, London, W.C.1

1928

PR 2944 .G6 1928

TO
THE HONOURABLE AND LEARNED SOCIETY
OF
GRAY'S INN
THIS WORK IS DEDICATED
BY THE AUTHOR
AS A HUMBLE TRIBUTE
TO THE MEMORY OF
AN ILLUSTRIOUS MEMBER
WHO, THOUGH SLEEPING, EVER LIVETH
FRANCIS BACON

*Printed for Messrs H. F. & G. Witherby
by J. & J. Gray, Edinburgh*

PREFACE

It is proposed in the following pages to describe, and endeavour to explain, a very remarkable series of Devices made use of at the close of the Sixteenth and the commencement of the Seventeenth Centuries, which appear to throw what must, in our days, be regarded as a new light upon Shakespeare ; although, indeed, there seems every reason to believe that whilst Queen Elizabeth was still living they were fairly well known amongst literary men, and became actually exposed to very keen and clever satire at the hands of Ben Jonson, John Marston and other contemporary writers.

These Devices formed, it is suggested, the allegorical representations into which Francis Bacon metamorphosed his highly imaginative ideas, for the express purpose of enlightening future generations as to his claims to his numerous anonymous literary works :

Replesti mundum scriptis et saecula fama.

(Manes Verulamiani.)

(Thou hast filled, O Bacon, the world with thy writings and the ages with thy glory.)

They also seem to furnish a convincing explanation of the origin and meaning of the *nom-de-plume* "Shake-speare" or "Shakespeare"; of the Arms, Crest and Motto given to Player Shakspeare of Stratford-on-Avon; and of the epithet, "Sweet Swan of Avon," applied to "Shake-speare" by Ben Jonson.

Should any of my readers be disposed to object that some of these wayward fancies of the great Poet are almost too fanciful to be received, I may perhaps safely leave the controversy in the hands of Lord Macaulay,—no friend to the reputation of Francis Bacon, but undoubtedly well able to appreciate his extraordinary literary genius,—who remarked of him :

"In wit, if by wit be meant the power of perceiving analogies between things which appear to have nothing in common, he never had an equal, not even Cowley, not even the author of Hudibras.

"Indeed he possessed this faculty, or rather this faculty possessed him, to a morbid degree. When he abandoned himself to it without reserve, as he did in the *Sapientia Veterum*, and at the end of the second book of the *De Augmentis*, the feats which he performed were not merely admirable, but portentous and almost shocking. On these occasions we marvel at him as clowns on a fair-day marvel at a juggler, and can hardly help thinking that the devil must be in him."

(Macaulay, Essay on "Lord Bacon.")

“ And, as imagination bodies forth
The forms of things unknown, the poet’s pen
Turns them to shapes, and gives to airy nothing
A local habitation and a name.”

(*A Midsummer Night’s Dream*, V., i., 14.)

In his *Discoveries* Ben Jonson wrote of Francis Bacon: “ Yet there happened in my time one noble speaker, who was full of gravity in his speaking. His language (where he could spare or pass by a jest) was nobly censorious.”

The literary Devices above mentioned seem to throw a remarkable light upon Ben Jonson’s meaning when he thus referred to Bacon’s propensity for jesting. Through these Devices (mostly designed by Bacon when a youth of under eighteen) we are, on the one hand, still enabled to trace and appreciate many of his merry jests—including that supreme jest, the bestowal of Arms upon the Shaksperes in 1596; whilst, on the other, we are also enabled by their means to follow him, if only to some slight extent, in those soaring flights of imagination, apparently winging their way to the loftiest heights to which the mind of man has ever attained; and to this double side of Bacon it doubtless was that Ben Jonson alluded in the above quoted passage.

Sir Robert Naunton, who probably knew far more concerning Francis Bacon than did Lord Macaulay, would doubtless have agreed with the

latter's views regarding Bacon's feats of wit, as expressed in the above quoted passage ; for in his *Fragmenta Regalia* (ed. Edinburgh 1808, p. 231), writing of Sir Nicholas Bacon, he tells us: "He was father to that refined wit, which since hath acted a disastrous part on the public stage, and of late sat in his father's room as lord chancellor."

Even the grave Sir Robert Naunton lapses into somewhat theatrical and indefinite language when he introduces us to Francis Bacon, so that it becomes necessary when reading the passage to consider whether he speaks of something which happened before—such as the Essex affair—or of what happened during the Chancellorship. It doubtless was of the latter.

Although, considering all we know of him, not merely from his acknowledged writings but from accounts given by those amongst his contemporaries to whom he was best known—by Sir Tobie Matthews, for instance—we may be sure that Naunton would not have agreed with Macaulay as to the possible source of his inspiration—unless, indeed, the highest ethical teaching is to be regarded as inspired by the devil—yet it is clear that neither would have been in the least surprised at anything now to be revealed concerning the marvellously imaginative literary Emblems and Devices of that "refined wit"; which, indeed, in themselves suggest that Francis Bacon possessed

the loftiest ideals and ethical aims, a sincere desire to benefit his fellow men, and a greatness of mind without a rival :

“ He sits amongst men like a descended god ;
He hath a kind of honour sets him off,
More than a mortal seeming.”

(*Cymbeline*, I., vii.)

W. L. G.

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Fig.

CHAPTER I

THE QUEST OF THE BOAR

“ adde Cicutæ
 Nodosi tabulas centum, mille adde catenas :
 Effugiet tamen hæc sceleratus vincula Proteus.
 Cum rapies in jus malis ridentem alienis,
 Fiet aper, modo avis, modo saxum, et, cum volet, arber.”
 (Hor. S. II., iii. 69-73.)

(Add the forms of Cicuta, so versed in the knotty points of law : add a thousand obligations : yet this wicked Proteus will evade all these ties. When you shall drag him to justice, laughing as if his cheeks were none of his own ; he will be transformed into a Boar, sometimes into a Bird, sometimes into a Stone, and when he pleases into a Tree.)

THE attack upon Francis Bacon's Boar Crest¹ perpetrated by Ben Jonson in *Every Man out of His Humour*, by means of the Headless Boar Crest and the Banquet upon the Boar's Head—the leading feature of the Heraldic Emblems given by him in that play to *Signior Insulso Sogliardo*—induced me to set out under the guidance of that satirical old dramatist upon what has proved to be a long and arduous, yet extremely entertaining,

¹ *Vide post*, Plate IX.

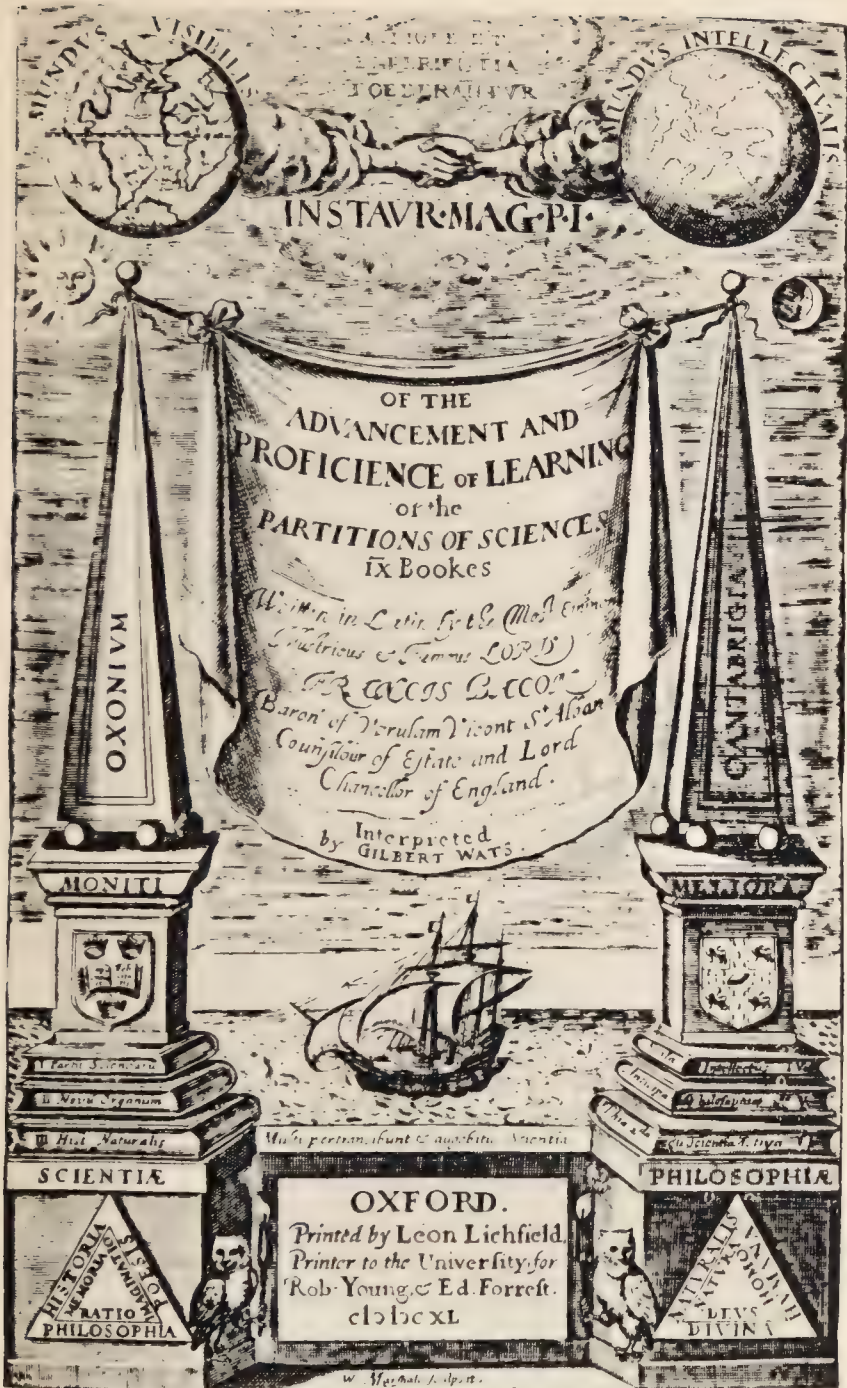
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search for the Boar, and I now propose to describe a few of the remarkable things met with in the course of my wanderings.

In 1740, exactly one hundred years after the appearance in 1640 of the famous translation by Gilbert Wats of Francis Bacon's great work, *Of the Advancement and Proficiency of Learning*, there was published in London by subscription an edition of Bacon's works in four volumes. This is remarkable for the emblematic Plates contained in it; that forming the Frontispiece to Vol. II., in particular, revealing so much as to suggest that in reality representatives of Bacon, acting under directions left by him, were responsible for its publication.

Forty years ago there still lingered amongst the learned old second-hand booksellers of Holywell Street, London, a legend that this, of 1740, was "the best edition" of Bacon's works; and it is possible that the tradition was based upon its emblematic Plates—a valuable feature which had been omitted from Blackburne's great edition of 1730, and has since also been omitted from other editions of a later date.

Gilbert Wats' Title Page of 1640 is here reproduced as Plate II., whilst the Frontispiece to Vol. II. of the 1740 edition of Bacon's Works also reappears as Plate III., so that my readers may be enabled to compare them.



TITLE PAGE OF THE 1640 ED. OF BACON'S
THE ADVANCEMENT OF LEARNING

The earlier of the two Plates is so well known that it is needless more than to draw attention to the twin Pillars with the Ship between them, and to the Globes or Stars floating over the Ship above the Sun and Moon, each Globe labelled, the one, *Mundus visibilis*, to indicate that it was intended to signify the visible or material world ; the other, *Mundus intellectualis*, the invisible, spiritual or immortal world ; and these are displayed clasping hands. Bacon's remarkable Motto, *Moniti meliora*, also appears on this Plate.

The question : Why were the two Globes thus placed ? has often been debated, but never, so far as I am aware, satisfactorily explained.

In the 1740 Frontispiece (*vide* Plate III.) it will be noticed that the strange and remarkable features of the earlier Plate have become simplified, and they are consequently less difficult to interpret.

The Ship is retained, but the curious Globes or Stars are replaced by Francis Bacon's Arms, which appear as a constellation floating very conspicuously in the sky over the Ship ; and the Boar, Bacon's Crest, is thus brought upon the scene ; whilst the Motto, *Moniti meliora*, which reappears, is now accompanied by Bacon's family Motto, *Mediocra firma*.

It may here be mentioned that Bacon sometimes also made use of a third Motto, *Plus ultra*, which

does not appear on either of the above Plates. Of the three, one, *Mediocria firma*, had descended to him from his father, but the others were selected by himself, apparently as bearing some close relation to his aims and objects in life.

The quest of the Boar now leads us to the celebrated old book of *Emblems* or *Emblemata* of Andreas Alciatus, or Alciat, which appears not unnaturally to have exercised a very considerable influence upon Francis Bacon.

Considering the enormous activity of Bacon's mind it might well be supposed that when, in 1576, at the age of sixteen, after leaving Cambridge, he was sent to France in the train of Sir Amyas Paulet, Queen Elizabeth's Ambassador to that country, some work of a literary nature would, in the nearly three years which he spent there, be undertaken by him; and it is suggested that he amused himself with editing the first complete edition of Alciat's book, which appeared in 1577, and contained an entirely new set of Devices.

In the sketch of Alciat's life prefixed to a Work entitled *Andreas Alciati Emblematum Fontes Quatuor*, edited by Mr. Henry Green, M.A. (published for the Holbein Society in 1870 by A. Brothers, of Manchester, and Trubner & Co., of London), we learn that in de Bry's *Icones Virorum Illustrium*, Part II., p. 134, Boissard is quoted as



FRONTISPIECE TO VOL. II OF THE 1740 EDITION
OF BACON'S WORKS

reflecting in 1597 the opinion of his time and of his predecessors in declaring of Alciat:—"Not only was he the most noble jurisconsult, but in all liberal learning and especially in poetry, so experienced that he could vie with the very highest geniuses." Apparently he very closely resembled Francis Bacon. Mr. Green further tells us that the first of the four "Fountains" or portions of the *Emblemata* was gathered by Alciat himself at Milan in 1522, but not then printed.

The Aldine "Fountain" of 1546 of Alciat's *Emblemata* introduced an entirely new Emblem (reproduced in Plate IV.), bearing the Motto, *Indies meliora*, and illustrated by a curious Device of a Boar's head upon a dish. This *Device* of 1546 is of considerable importance, not only because it is apparently the origin, and furnishes the explanation of, Bacon's Motto, *Moniti meliora*, but also because it apparently formed the foundation of the remarkable Heraldic attack upon Player Shakspeare and Francis Bacon, and their Arms and Crests, made by Ben Jonson in his play, *Every Man out of His Humour*, in the year 1599. In that play *Signior Insulso Sogliardo*—a character obviously intended to portray Player Shakspeare—was given a Coat of Arms upon which was satirically displayed the Player's perpetual Banquet upon Bacon's Boar's "head, brain and wit."

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The Motto, *Moniti meliora*, unless read in conjunction with the emblem, *In dies meliora*, of Alciat, seems incomplete; whilst when read together they indicate that it was towards better and more enlightened days that Bacon pointed.

He perhaps also, even at that early age—he was then only seventeen—intended to place on record by this means his claim to be regarded as a worker for those better days of which Alciat had a still more distant vision—in 1594 Bacon noted in the *Promus* (Fo. 85): “*Suavissima vita in dies meliorem fieri.*”

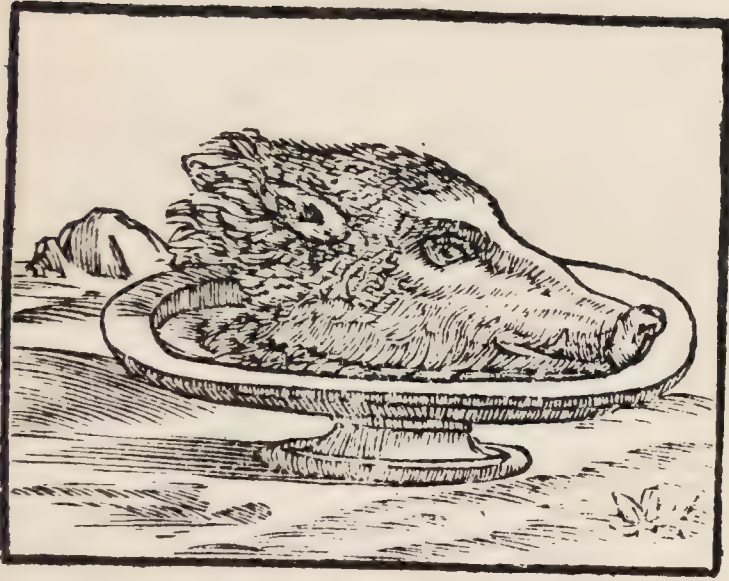
In Christopher Plantin's 1577 edition of Alciat the Emblem therein numbered XLV. and bearing the Motto, *In dies meliora*, was given a fresh Device, that of 1546 being replaced by a far more elaborate wood-cut (*vide* Plate V.).

The remarkable nature of the change effected will be seen on comparing Plates IV. and V. The earlier Device of a Boar's head upon a dish is replaced in the later by several of Bacon's well-known Emblems, there being a Boar with a Motto, *Uterius*, the equivalent of *Plus Ultra*, placed above it, and twin Pillars with the Motto, *Plus oltre*. In the centre is displayed a Pyramid, an emblem dear to Francis Bacon, of which another aspect will be pointed out in the next chapter.

It seems probable that “Shakespeare,” in Sonnet

ANDREAE ALCIATI

In dies meliora.



Rostro nouo mihi fetigeri suis obtulit anno,
Hacq; cliens uentri xenia dixit habe .
Progreditur semper , nec retro resficit unquam,
Gramina cum pando proruit ore uorax.
Cura uiris eadem est , ne spes sublapsa retrorsum
Cedat , & ut melius sit , quod & ulterius.

In dies meliora.

EMBLEMA XLV.



ROSTRA nouo mihi setigeri suis obtulit anno
 Hacque cliens ventri xenia, dixit, habe.
 Progreditur semper, nec retrò respicit unquam,
 Gramina cum pando proruit ore vorax.
 Cura viris eadem est, ne spes sublapsa retrorsum
 Cedat; & ut melius sit, quod & ulterius.

OCCA.

CXXIII., referred to the *Device* attached to Alciat's XLVth *Emblem* (Plate V.).

"No! Time, thou shalt not boast that I do change :

Thy pyramids, built up with newer might,
To me are nothing novel, nothing strange :
They are but dressings of a former sight.
Our dates are brief, and therefore we admire
What thou dost foist upon us that is old,
And rather make them born to our desire,
Than think that we before have heard them told.
Thy registers and thee I both defy,
Not wondering at the present, nor the past ;
For thy records and what we see do lie,
Made more or less by thy continual haste.

This I do vow, and this shall ever be,
I will be true, despite thy scythe and thee."

(*Sonnet CXXIII.*)

The Rev. Walter Begley, M.A. (in "Is it Shakespeare?" p. 229), commenting upon the Sonnet just quoted, remarked: "In this Sonnet, besides Bruno, we have the curious Baconian doctrine of the pyramidal form of science touched upon. Bacon, in his philosophical works, frequently advances the theory that knowledge was best represented in the form of a pyramid gradually tapering up to the transcendental from the broad bases of Natural Experiment." (Cf. Prof. Nichol's *Bacon*, ii. 231.)

Mr. Begley had, of course, no thought of Alciat's Emblems in his mind, for he did not know of, or at

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all events did not mention, their close connection with Francis Bacon, yet he has revealed to us in the above passage the meaning of the Pyramid associated with the Boar in the Device shown on Plate V. That Francis Bacon had a very close connection with this edition of 1577 is still further suggested by the treatment therein of another Emblem bearing the Motto, *Mediolanum*, which had appeared for the first time in the Aldine "Fountain" of 1546 with the simple device of a pig (*vide* Plate VI.).

In the Plantin edition of the *Emblemata* of 1577 *Mediolanum* became Emblem II., the original Device of 1546 being replaced by the very elaborate one here reproduced as Plate VII.

In this we are shown a quarry, from whence stones are being taken with which to build the temple to be seen in the background, and some of these stones are lying around, apparently intended to represent books—one actually inscribed with the letter "A."

The most striking feature of the Device is, however, that Bacon's Boar reappears in it, and that it is now being lowered alive into the quarry.

This further suggests the question, whether, if he had any hand in the production of Alciat's edition of 1577, Bacon, at that early date, intended to give notice to his friends by means of this Device that he had already decided to make use

of his Boar as a literary Emblem on that occasion only, and thenceforth to bury his Boar and with it his secret workings in the literary quarry?

And we may also ask, if the great temple shown in course of erection in the background of Plate VII. was intended to hint at that new and great Temple of Knowledge (an annex of which—the new *Temple of Castor*, in London—was afterwards to become known to fame as *The Globe Theatre*), which Bacon had apparently in his mind already formed plans for erecting?

Alciat was born in *Mediolanum*, or Milan, and the pig was apparently the Emblem either of that city, or of its Duke; whilst in the Device of 1577 the burial of the pig in the quarry may perhaps be regarded as the equivalent of banishment. In “Shakespeare’s” *Tempest*, which first appeared in the First Folio of 1623—forty-six years later than the appearance of the Alciat Device—*Prospero* (a character now almost generally recognised as descriptive of the great Poet himself) is described as the banished Duke, as well as “the right Duke of Milan.”

“My Milan, where
Every third thought shall be my grave.”

(*The Tempest*, V., i.)

Was this an express allusion to the Device of 1577, and an indication that that Device had a

26 SHAKE-SPEARE'S HERALDIC EMBLEMS

symbolical meaning, telling of the intended burial by Francis Bacon of his name and reputation as an author ?

“ I'll break my staff,
Bury it certain fathoms in the earth.”

(*The Tempest*, V., i.)

We now turn to a famous Elizabethan book, which has an important connection with Ben Jonson.

In the first volume of his work, “ Bacon's *Nova Resuscitatio*,” the Rev. Walter Begley, M.A., endeavoured, very ably and successfully, to establish the novel proposition that *The Arte of English Poesie*, a celebrated book published anonymously in the year 1589, and which had remained without a claimant for over three centuries, although attributed years after its publication to a nebulous personage, one “ Puttenham,” was, in reality, from the pen of Francis Bacon.

Authorities had disagreed as to whether Webster, George, or Richard Puttenham should be regarded as its author, and Mr. Begley consequently found small difficulty in disposing of the various conflicting and mutually destructive arguments upon the point. It is, at all events, certain that the anonymous author wrote with the intention of dedicating his work to Queen Elizabeth—the *Lady Cynthia*, whose portrait was displayed as its Frontispiece ; but, for some unexplained reason,

ANDREAE ALCIATI

Mediolanum.



REPRODUCED FROM ALCIAT'S *EMBLEMATA*, ED. 1546

EMBLEMATA.

19

MEDIOLANVM.

EMBLEMA II.



BITVRIGIS *vernex*, *Heduis* dat *sacula* signū:
 His *populis* patria *debita* origo mea est,
 Quam *Mediolanum* *sacram* dixere *puella*
 Terram: nam *vetus* hoc *Gallica* lingua sonat.
 Culta *Minerva* fuit. nunc est *ubi* numine *Tecla*
 Mutato, *Matris* *virginis* ante domum.

B 2

Lani-

he changed his mind, and actually upon its publication in 1589 dedicated it, through its publisher, Field, to Bacon's uncle, Lord Burghley. If Mr. Begley's views are accepted, the work of the so-called "Puttenham" must be regarded not merely as another early work by Francis Bacon, but as the one in which he commenced the suppression of his identity as a poet; whilst it may also be regarded as a kind of landmark in his poetical career, and, to a considerable extent, as furnishing a key to his literary history.¹

In *The Arte of English Poesie* it is stated that its author had written some early poems called by him *Partheniades*, and it appears that these had been given to Queen Elizabeth, apparently in January 1579-80, as a New Year's offering.

The name of Richard Puttenham has been suggested as the author of the *Partheniades* apparently because he had fled the country, or been banished, on account of an atrocious rape committed by him, and perhaps might have thought the offering would be the means of effecting his reconciliation with the Virgin Queen! If this be indeed the case it is not a little difficult to understand what, at the last moment, could have hindered such a man from dedicating the later, more important, and far more graceful tribute, *The Arte of English Poesie*, to her.

¹ *Vide post*, p. 215.

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Although needless to do more than call the attention of my readers to the ingenious and convincing arguments skilfully advanced by Mr. Begley, as they can best be studied in his book,¹ it is necessary to mention some of that writer's subsidiary points, since they are of an Heraldic nature; one of them having a close connection with the Device to Alciat's *Emblem* XLV., of 1577, whilst another appears to relate to Ben Jonson's attack upon Francis Bacon's Boar.²

Mr. Begley reminds us that the copy of "Puttenham's" work formerly belonging to Ben Jonson, and containing his autograph, is now in the Grenville Library of the British Museum. It is remarkable because it contains eight pages evidently added after its first publication, possibly printed specially for presentation to Ben Jonson, since they appear, unnumbered, in this copy, and are not known to exist elsewhere.

Having regard to the Heraldic matters to be described in my later chapters, the eight added pages of Puttenham's book possess a curious interest of the importance of which Mr. Begley was not fully aware; and although he noticed two of the semi-Heraldic allusions to which I shall presently refer, both strongly supporting his view that Bacon was in reality the concealed author, he

¹ "Bacon's *Nova Resuscitatio*," Vol. I.

² Vide *Every Man out of His Humour*.

overlooked the others, although in some respects these were even more important.

Every one remembers Ben Jonson's early employment as a bricklayer, as well as the ill-natured and ill-bred sarcasms which this drew down upon him in various contemporary plays : whilst some also will possibly remember his gallant exploit when serving under Vere in Flanders.

Now in one of his eight added pages,¹ "Puttenham" tells us : "Atila King of the Huns . . . gave for his device of armes, a sword with a firie point and these words, *Ferre et flamma*, with sword and fire. This very device being as ye see onely accomodate to a King or conquerour and not a coillen or any meane souldier, a certaine base man of England being knowen even at that time a bricklayer or mason by his science, gave for his crest ; whom it had better become to beare a truell full of mortar then a sword and fire, which is onely the revenge of a Prince, and lieth not in any other man's ability to performe, unless ye will allowe it to every poore knave that is able to set fire on a thact house. The Heraldes ought to use great discretion in such matters : for neither any rule of their arte doth warrant such absurdities, nor though such a coat or crest were gained by a prisoner taken in the field, or by a flag found in some ditch and never fought for. . . ."

¹ Arber's Reprint, p. 118.

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Mr. Begley remarks: "This reference to the 'bricklayer' has puzzled me very much; it looks so much like a reference to Jonson's feat of arms in the Low Countries when he slew a champion of the enemy in single combat in the presence of both armies, and took his weapons and clothes as *spolia opima*.

"I think Puttenham must refer to Ben Jonson, for it is evident that this crest was assumed by a bricklayer for some valiant action done in the field of battle, and probably a single-handed action, from the way it is expressed by Puttenham.

"Nor is it at all likely that two bricklayers should so especially distinguish themselves in combat just about the same time, for there is no valid objection to raise on the score of date. It is true Puttenham's original book bears the date 1589, but these eight pages are additional matter put in at some later date, and interfere with the original paging."

It seems a fair inference that the curious passage thus dealt with by Mr. Begley may have been inserted as a rejoinder to the attack made by Ben Jonson, in *Every Man out of His Humour*, in December 1599, upon Player Shakspeare and Francis Bacon, of which Mr. Begley was not fully aware. Bacon may have thought it undignified, as well as needlessly offensive, to give the passage to the world, although perhaps quite willing to print it

for Ben Jonson, and to give it to him privately as a rejoinder to his Heraldic attack.

The next passage apparently containing an allusion to Francis Bacon of an Heraldic nature is to be found upon page 117 of Arber's reprint. It reads: "*Charles* the fift Empereur, even in his young yeares shewing his valour and honourable ambition, gave for his new order, the Golden Fleece. . . . But for his device two pillers with this mot *Plus ultra*, as one not content to be restrained within the limits that Hercules had set for an uttermost bound to all his travailes, viz.: two pillers in the mouth of the straight *Gibraltare*, but would go further: which came fortunately to pass, and whereof the good success gave great commendation to his device: for by the valiancy of his Captaines before he died he conquered great part of the West Indies, never known to *Hercules* or any of our world before."

With reference to this Mr. Begley remarks: "We all remember that great device of Bacon which is so well engraved on several of the frontispieces to his books: the same Two Pillars with the Globe of the Intellectual World, or again, a ship, passing out from between them into the open sea—this was his *Plus ultra*, not the *Ne plus ultra* of the classic tale—and this was also for Charles V. his great and aspiring idea.

"So we have the marked coincidence that these

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Pillars with their device betokening boundless endeavour, were in the mind and recollection of Puttenham years before they appeared on the later and more philosophical works of Francis Bacon. Little clues like these are not without a certain weight of evidence."¹

We now come to the third of these curious Heraldic allusions, and this, although left unnoticed by him, adds greatly to the strength of the coincidences upon which Mr. Begley remarked. Upon turning to Bacon's Arms and Crest (*vide* Plate IX.) it will be seen that these are Differenced with a Crescent, to indicate that he, like his father, was a second son.

The Arte of English Poesie tells us: "In the same time (seeing that the heavens and starres had conspired to replenish the earth with Princes and governours of great courage, and most famous conquerours) *Selim* Emperour of Turkie gave for his devise a croisant or new moone, promising to himself increase of glory and enlargement of Empire, til he had brought all Asia under his subjection, which he reasonably well accomplished. For in lesse than eight yeres which he reigned, he conquered all Syria and Egypt, and layd it to his dominions." (Arber's Reprint, p. 117).

If the strange fact that those striking explanations of Bacon's twin Pillars and Motto appeared

¹ W. Begley, "*Bacon's Nova Resuscitatio*," Vol. I., p. 45.

in the eight added pages of Puttenham's book so greatly impressed Mr. Begley, what of this additional coincidence? Who but Francis Bacon himself would have taken the trouble to explain thus elaborately the meaning of his three emblems? Who but Francis Bacon would have inserted three of his emblems in Alciat's *Emblemata* in 1577?

Moreover, the passage last quoted is followed by one which suggests a purely philanthropic reason for Bacon's desire to attain position in the world, and power, and wealth: "This device afterward was usurped by *Henry* the second French King, with this mot *Donec totum compleat orbem*, till he be at his full: meaning it not so largely as did *Selim*, but onely that his friendes should knowe how unable he was to do them good, and to show beneficence until he attained the crowne of France unto which he aspired as next successor." (*Ib.*, p. 117.) Students of Bacon will remember the letter he wrote to Lord Burghley in 1591, in which he said: "I confess that I have as vast contemplative ends, as I have moderate civil ends: for I have taken all knowledge to be my province; and if I could purge it of two sorts of rovers, whereof the one with frivolous disputations, confutations and verbosities; the other with blind experiments and auricular traditions and impostures, hath commotted so many spoils; I hope

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I should bring in industrious observations, grounded conclusions, and profitable inventions and discoveries, the best state of that province. This, whether it be curiosity or vain-glory or nature, or (if one take it favourable) *Philanthropia*, is so fixed in my mind that it cannot be moved."

Although the passage in *The Arte of English Poesie* apparently referring to Ben Jonson could scarcely have been written until after the production by him of *Every Man out of His Humour*, at the close of the year 1599, upon the other hand the explanations given of the Pillars of Hercules, the Motto, and the Crescent, suggest that this part may have been written somewhere about the year 1591, the date of Bacon's letter to Lord Burghley, from which the above passage was taken.

Ben Jonson made great use of *The Arte of English Poesie* in several of his plays and Masques ; in fact so much is this the case that some of them (in particular *Cynthia's Revels* and the Masque, *Time Vindicated*) require a rather minute acquaintance with the "Puttenham" book if the reader would ascertain and fully appreciate their meaning.

In *Cynthia's Revels*, indeed, the character *Amorphus*, the traveller, "infanted with pleasant travel" (? Bacon), full of instructions for *Asotus*, his pupil (? Player Shakspeare), appears intended mainly as an elaborate jest at the expense of the

real author of the so-called "Puttenham's" book, his close association with the player, William Shakspeare, his elaborate rules and instructions in the art of poesy, and his mention of "having seen the Courts of Fraunce, Spaine, Italie, and that of the Empire, with many inferior Courts,"¹ which Ben Jonson for some reason or other apparently thought rather too boastful. This account of the travels is very fully discussed by Mr. Begley in Vol. III. of his "*Bacon's Nova Resuscitatio*," and he there mentions a French version of the *Sylva Sylvarum* called: *Histoire Naturelle de Mre. Francois Bacon*, 1631, by a Frenchman, Pierre Amboise, from which he quotes concerning Bacon: "La France, l'Italie, et l'Espagne comme les plus civilisées de tout le monde, furent celles où sa curiosité le porta."

It will be noticed how closely this agrees with the above quoted statement by "Puttenham."

Obviously the Boar was not suitable for use as a secret literary emblem, and consequently, as is suggested by the Device to Alciat's Emblem, *Mediolanum* (*vide* Plate VII.), we may expect to find Bacon abandoning, or burying, it, and making use of something of which the meaning is more difficult to discover, perhaps also derived from his Crest or Arms, or connected in some other manner with them, if any such emblem were required by

¹ Vide *The Arte of English Poesie*, Arber's Reprint, p. 260.

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him ; but the consideration of this is left to my next chapter, whilst a still more noteworthy feature of *The Arte of English Poesie* than any above mentioned is discussed in my last chapter (p. 215 *post*).



Fig. viii



Fig. ii

CHAPTER II

THE BOAR'S EARTH-ROOTINGS

“ Et me Phoebus amat. Phoebus sua semper apud me
Munera sunt lauri, et suave rubens hyacinthus.”

(Virgil, *Ecl.*, 3. 63.)

“ Tempus et illud erit, quo se fortissimus heros
Addat in hunc florem ; folioque legatur eodem.”

(Ovid, *Met.*, X., 207.)

IF my readers will turn back to Plate V., where Alciat's *Emblem XLV.*, *In dies meliora*, with its Device is reproduced, and look at the Pyramid, the emblem of Eternity, which the Boar has apparently uprooted, they will see that each of its two visible faces is specially made to represent a letter A, whilst beside the Boar stands a rustic swain pointing with his right hand to two Pillars bearing the Motto of the Emperor Charles V., *Plus oltre* (subsequently adopted by Francis Bacon), and, with his left, to the Boar ; whilst upon the ground beneath the Pyramid lie what appear

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intended to represent a manuscript and books, also seemingly turned up by the Boar. It is suggested that the letters displayed upon the visible faces of the Pyramid disclose the origin and meaning of the "A A" mark or Emblem which appeared upon many books produced during the life of Francis Bacon, and also upon many apparently in some way connected with him published subsequently. It is, at all events, the earliest occasion of the employment of the symbol, "A A," which I have been able to trace, and it is suggested that the twin letters were subsequently intended by Bacon to be regarded as themselves representing a Pyramid.

In future in this volume it is proposed to call the symbol the "A A."

The end of a pig's nose, its snout, is said to bear a curious resemblance to an ancient *written* letter "M," whilst a *printed* "M," whether of Bacon's days or the present, bears a somewhat close resemblance to the two capital letters, AA, placed side by side ; and we might expect that any mark made in the ground by a pig in the course of its rootings would resemble the written "M," and not the printed.

Here, however, I would suggest to my readers that if they regard the Bacon-Shakespeare question from the "dry-as-dust" point of view, and consequently completely ignore Bacon's wonderfully

fertile imagination, his wit, and his even still more remarkable propensity for jesting upon every possible and impossible occasion, they will never arrive at a solution of the mystery.

It is clear that Bacon regarded his wholly imaginary Boar as a remarkably able and intelligent beast, and consequently fully capable of doings which put those of the famous Calydonian Boar of the ancient *Diana*, as told to us by Ovid, completely in the shade ; and so, from the introduction of the two letters, " A A," upon the Pyramid in Alciat's Device (*vide* Plate V.), we were doubtless intended by Bacon to imagine that his Boar, in the course of its rootings, had impressed in the ground, not the old written, but a printed " M," which however, perhaps because of the inequality of the surface, or for some other reason, had bent itself so as to form the two visible faces of a Pyramid, upon each of which the letter " A " thus appeared.

Since the Boar was Bacon's Emblem, and since also the Pyramid (as was shown in my last chapter) represented, in Bacon's view, scientific knowledge gradually tapering to the transcendental, this part of the Device appears intended to indicate that he had adopted the mark, " A A," suggesting the Pyramid, and intended to place it upon his literary productions, as emblematic of his life work of obtaining and diffusing knowledge.

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Man's knowledge is, of course, finite, and consequently the "authority" of what is taught by man—the authority of "accepted philosophical opinion"—is also finite; but the Divine Creation is infinite; and so, to the "A A" Device, Bacon added the significant Motto of Charles V.—*Plus oltre*, or, in its Latin form, *Plus ultra* :—

"There are more things in heaven and earth,
 Horatio,
 Than are dreamt of in your philosophy."

(*Hamlet*, I., v. 166.)

Moreover, as the "A A" upon the Pyramid suggests to the mind the "Ai, Ai" of the legend of *Apollo* and Hyacinth, we may perhaps not unreasonably also conjecture that the rustic figure pointing to the Motto above the Boar, and to the twin Pillars, represents *Apollo* himself, since in that case *Apollo* with his Hyacinth, the latter bearing upon it the "Ai, Ai" (*Apollo's* Emblem), would be in close alliance or conjunction with the Boar and its Emblem, the "A A,"—the Boar, obviously, as a humble follower of *Apollo*. For Ovid, in support of this suggestion, tells us: *Est illic agrestis Phæbus* (Ov., *Met.*, VI., 122); a verse of which "Shakespeare"—in words which suggest that Alciat's Emblem, *In dies meliora*, and its Device were in his mind—gave a free translation :

“ . . . and the fire-rob'd god
Golden Apollo, a poor humble swain
As I seem now.”

(*Winter's Tale*, IV., 4.)

Carolus Paschal remarks of the hyacinth :

“ *Virgilius hoc flore veneratur Musas,*
Magna mihi cupido tribuistis præmia divæ
Pierides ; quarum castos altaria postes
Munere sæpe meo inficiunt, foribusque hyacinthi
Deponunt flores !

(Virgil.)

“ *Idem quoque hoc ipso flore colit Apollinem.*
Phœbo sua semper apud me
Munera sunt lauri, et suave rubens hyacinthus,
(Virgil, *Ecl.*, 3. 63.)

“ *et verò hyacintho Apollo coronatur.*”
(Pascal, *de Coronis*, ed. 1671, p. 174.)

The inference seems to be irresistible that Bacon's association of himself with the Hyacinth and the “ Ai, Ai ” of Apollo by means of his “ A A,” sometimes entwined with hyacinth flowers, led the Elizabethans to apply Virgil's words, “ *Suave rubens hyacinthus* (the sweet red-blushing hyacinth), and “ *mollis flos* ” to him (*vide post* p. 187).

This appears to furnish us with the origin and explanation of the oft repeated the “ sweet Mr. Shakespeare,” and perhaps also of the “ gentle

Shakespeare"; whilst in Chapter VIII. (*post*) the close association of the Hyacinth (*mollis flos*) with "Shakespeare's" "Tenth Muse" is pointed out.

It gives, also, the key to the mystery of the meaning of that remarkable passage in Bacon's secret prayer :

"The state and bread of the poor and oppressed have been precious in mine eyes; I have hated all cruelty and hardness of heart: I have (though in a despised weed) procured the good of all men." (Bacon's Works, ed. 1740, Vol. IV., p. 487.)

For we are enabled to see that the "despised weed" was the Hyacinth of *Apollo*, the "Ai, Ai" upon which, "Differenced" as "A A," had been adopted by Bacon as his own special emblem.

Moreover, the reason for Francis Bacon writing of the *Hyacinth*—so absolutely emblematic of Poetry—as a "despised weed" becomes perfectly clear when we turn to "Puttenham's" *The Arte of English Poesie*, for in it we are told :

"Now also of such among the Nobilitie or gentrie as be very well seene in many laudable sciences, and especially in making of Poesie, it is so come to passe that they have no courage to write and if they have, yet are they very loath to be knowen of their skill. So as I know very many notable gentlemen in the Court that have written commendably and suppressed it agayne, or else suffred it to be publisht without their owne neames to it: as if it were a discredit for a Gentle-

man to seeme learned, and to show him selfe amorous to any good Art."

(*The Arte of English Poesie*, 1589, Arber's Reprint, p. 37.)

Apollo had, in fact, in 1589, been banished from the English Court !

William Camden, the Antiquary, in his " Remains Concerning Britain " (7th ed., 1674, p. 277), tells us : " About this time (the Crusades) did many Gentlemen begin to bear Arms by borrowing from their Lord Arms of whom they held in Fee, or to whom they were most devoted."

Of course, so far as we are aware, *Apollo* had no Coat Armour to Marshall by Combination, and consequently Bacon had to fall back upon the god's famous badge, " Ai, Ai," and by *Differencing* it, in imitation of the Heraldic *Differencing* of Arms, he apparently sought to show that he had adopted the " A A " as his own badge because he was devoted to, and regarded himself as a dependant of, *Apollo*, the originator and rightful owner of the " Ai, Ai," itself.

It may be as well here to mention that the writer does not even suggest that the " A A " mark, which he believes was used by Francis Bacon as a literary Emblem, should ever be regarded as the " Ai, Ai " of *Apollo*, but only considers it was intended as a quasi-Heraldic *Differencing* of it, as well as the mark of the Boar.

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Was the new Device to *Emblem XLV.* specially inserted by Bacon to suggest *Apollo* himself pointing out prophetically that as the Emperor Charles V., the original owner of the twin Pillars and of their entwined Motto, had subdued the West Indies and divers other places, so he, Francis Bacon, the owner of the Boar with its Motto, would subdue all knowledge ; and that if golden *Apollo* was willing on occasion to play the part of a rustic, why should not Bacon ?

Having regard to the explanation of the Pyramid given in my previous chapter, it would also seem that the Device displayed in Plate V. may have been intended to represent the Boar—his Crest or Emblem and therefore Francis Bacon himself—bringing to light Natural Experimental philosophy, or Science, in conjunction or alliance with *Apollo*—that is to say, Science in alliance with History, Poetry and the varied works of the imagination.

We may assume, therefore, Bacon considered that since *Apollo*, according to the legend, had imprinted his “ Ai, Ai ” upon the Hyacinth, so he himself might imprint those other memorable letters, the “ A A,” upon the leaves of the numerous books in the writing or publication of which he seems in some way or other to have been concerned.

Did Thomas Randolph refer to this relationship with *Apollo* in those striking verses to the memory of Francis Bacon ?

“ At luctantem animam Clotho imperiosa cœgit
 Ad cœlum, invitos traxit in astra pedes,
 Ergone Phœbeas jacuisse putabimum artes? .
 Atque herbas Clarii nil valuisse Dei?
 Phœbus idem potuit, nec virtus abfuit herbis,
 Hunc Artem atque illas vim retinere putes:
 At Phœbum (ut metuit ne Rex foret iste Camœnis)
 Rivali medicam crede negasse manum.
 Hunc dolor est; quod cum Phœbo Verulamius
 Heros
 Major erat reliquis, hac foret arte minor.”

(Thomas Randolph, *In Obitum Francisci
 Verulamii*, Poems, ed. 1668, p. 116.)

“ But mighty Clotho forced to heaven the
 reluctant life and drew his unwilling feet to the
 stars. Shall we then suppose that the arts of
 Phœbus were of no avail? and that the herbs of
 the Clarian god were of no value? Phœbus was
 as powerful as ever, nor was their efficacy wanting
 to the herbs: you may feel assured that the god
 retained his skill and the herbs their strength;
 but Phœbus I believe (because he feared lest that
 one should be King of the Muses) denied his healing
 hand to his rival. This is the cause of our grief;
 because whilst the Verulamian here excelled Phœbus
 in other arts, he was not so powerful in this.”

It will be noticed that the *herba*, or weed, of the
 Clarian god, *Apollo*, is most pointedly alluded to
 by Randolph, whilst Paschal in the passage from
Coronæ above quoted makes it clear that this is the
 hyacinth.

In the old Elizabethan play, “ The Maydes
 Metamorphosis ” (the first edition (1600) bears the

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"A A" and was, it is suggested, written at least partly by Bacon himself, although published anonymously), *Phæbus* tells in part the legend of *Hyacinth* :

"AP. Good ladies, though I hope for no relief
 Ile shewe the ground of this my present grieve,
 This time of yeare, or there about it was,
 Accursed be the time, tenne times alas ;
 When I from *Delphos* tooke my journey downe,
 To see the games in noble *Sparta* Towne,
 There saw I that, wherein I gan to joy,
Amilchars sonne a gallant comely boy,
 Hight (Hiacinth) full fifteene yeares of age,
 Whom I intended to have made my Page
 And bare as great affection to the boy,
 As ever Jove, in *Ganimede* did joy,
 Among the games, myselfe put in a pledge,
 To trie my strength in throwing of the sledge,
 Which poysing with my strained arme I threw
 So farre, that it beyond the other flew.
 My *Hiacinth* delighting in the game,
 Desired to prove his manhood in the same :
 And catching ere the sledge lay still on ground,
 With violent force, aloft it did rebound
 Against his head, and battered out his braine :
 And so alas, my lovely boy was slaine.

I. CHA. Hard hap O Phœbus, but sieth it's past and
 gone,
 We wish ye to forbear this frustrate mone.

AP. Ladies, I know my sorrow are in vaine,
 And yet from mourning can I not refraine."

(Act III., Sc. I.)

Since the story is thus left incomplete it becomes necessary to turn to Ovid for the remainder.

“ Laberis, Oebalide, prima fraudate juventa,
Phœbus ait : videoque tuum mea crimina vulnus.
Tu dolor es, facinusque meum. Mea dextera leto
Inscribenda tuo est. Ego sum tibi funeris auctor.
Quæ mea culpa tamen ? nisi si lusisse, vocari
Culpa potest ; nisi culpa potest, et amasse vocari.
Atque utinam pro te vitam, tecumve liceret
Reddere ! sed quoniam fatali lege tenemur ;
Semper eris mecum, memorique hærebis in ore.
Te lyra pulsa manu, te carmina nostra sonabunt.
Flosque novus scripto gemitus imitabere nostros.
Tempus and illud erit, quo se fortissimus heros
Addat in hunc florem ; folioque legatur eodem.
Talia dum vero memorantur Apollinis ore,
Ecce cruor ; qui fusus humi signaverat herbam
Desinit esse cruor : Tyrioque nitentior ostro
Flos oritur ; formamque capit, quam lilia, si non
Purpureus color huic, argenteus esset in illis.
Non satis hoc Phœbo est : is enim fuit auctor honoris.
Ipse suos gemitus foliis inscribit : et ai, ai,
Flos habet inscriptum : funestaque litera ducta
est.”

(Ovid, *Met.*, X., 196.)

(“ Thou fallest, O Hyacinth, cheated of thy pride of youth, cried Apollo, and the wound by which thou fallest was given by this guilty hand. This right hand is chargeable with thy death. I am the author of thy destruction. Yet how is it a crime in me ? unless to sport and play may be called a crime ; unless to have loved you may be called a crime. O, could I surrender up my life for thee, or but with thee ; but as I am bound by

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the powerful laws of fate, thou shalt be for ever with me, thou shalt ever dwell upon my mindful tongue. Thee my lyre, thee my songs, shall ever celebrate, and changed to a new flower, thou shalt bear an inscription of my groans. *The time too shall come, when a very powerful hero shall be changed into this flower, and his name read upon thy leaves.* While these things are uttered by Apollo's prophetic mouth, lo, the blood, which falling upon the ground has stained the grass, ceases to be blood, and a flower, more bright than Tyrian purple, springs up, assuming the same form with the lily, but that in the first is a purple colour, in the other that of silver. But this is not enough to Phœbus, for he was the author of the honour now bestowed. He marks his own groans upon the leaves, and the flower has Ai, Ai, drawn upon it in funeral characters.")

Was Francis Bacon, as the owner of the Boar Crest or Emblem and of that other and still more striking Emblem, the "A A" uprooted by the Boar, as displayed in Alciat's Device (*vide* Plate V.), and as the real "Shake-speare," considered by those of his poetical contemporaries to whom his secret had become known to be the "*fortissimus heros*" thus long ago foretold, according to Ovid, by *Apollo* himself?

After its first appearance upon the *Device* to *Emblem XLV.* in Alciat's *Emblemata* of 1577, the earliest book to bear the "A A" was "The Essays of a Prentise in the Divine Art of Poesie," of King James VI. of Scotland (1585, *vide* Fig. iii).

Amongst several curious matters connected with this work, one is the striking identity of the ideas of its author with those set forth in *The Arte of English Poesie* of 1589, attributed to "Puttenham," as well as with those to be found in Sir Philip Sidney's work, "The Defence of Poesie."

Another is that although on its title page King James's book is said to have been "Imprinted at Edinburgh by Thomas Vautroullier," yet the latter was the famous London printer, whose widow married Richard Field, the successor to the business, who became, in 1589, the printer of "Puttenham's" "The Arte of English Poesie," of another book by King James¹ called "The Furious," and, a few years later, of Shakespeare's "*Venus and Adonis*"; Field's works being registered at the Stationers' Hall, London.

Two remarkable questions are thus suggested: Why did King James VI. of Scotland have his book on Scottish Poetry printed in London, but bearing the false statement: "Imprinted at Edinburgh"? Who was the intermediary?

Until comparatively recently it was not known that Francis Bacon had ever visited Edinburgh; Mrs. C. C. Stopes, for instance, in her valuable work, "The Bacon-Shakspeare Question Answered"

¹ *Vide* Mrs. C. C. Stopes: "The Bacon-Shakspeare Question Answered," p. 243, where a list of Vautroullier and Field's publications is given.

(ed. 1889, p. 214), says "Bacon is not proved to have gone so far." However, the Rev. Walter Begley, in the third volume of his "*Bacon's Nova Resuscitatio*," mentions having purchased in Paris a copy of the above mentioned French version, dated 1631, of the "*Sylva Sylvarum*," called "*Histoire Naturelle de Mre. Francois Bacon*," by Pierre Amboise, of which he gives a very full account. Mr. Begley tells us that in Chapter V., where Bacon is discussing whether a man can move when his head has been cut off, he decides for the negative, but adds this strange piece of historical information: "I have nevertheless seen in Scotland the body of a gentleman of high rank and influence from which the head had just been severed, and I have seen this same headless body, when placed without delay in a wooden coffin, actually burst the coffin with great force. But I am unable to give any reason for it."

Mr. Begley very naturally asks: "Had Bacon been to Scotland on matters of secret State policy when Elizabeth was alive, and was such a tale better kept from the public?"

There appear to be reasons for suspecting that Francis Bacon may have visited Edinburgh about March 1584, in the train of Sir Edward Wotton, who was sent by the Queen early in that year upon a political mission to King James, the object being to induce that Monarch to join in a league of

Protestant Sovereigns for mutual defence against the Pope and Spaniards, and also to ascertain, if possible, the true character and disposition of that Monarch.

Sir Philip Sidney became so interested in the objects of this mission that in the following year he entered into a correspondence with the King upon it.

Sir Walter Scott (*History of Scotland*, Chap. XXIII., Vol. II., p. 203) tells us that in the year 1584, apparently in March or April, Malcolm Douglas of Mains and John Cunningham of Drumquhassel were brought to trial for having conspired to seize the person of the King on a hunting match; both were condemned, and, Sir Walter adds, "with a speed which argued terror in the government, were executed in the public street of Edinburgh, before the sun had set, on the day of their trial." It appears extremely probable that these executions were witnessed by Bacon, and that it was in connection with one of them that the ghastly incident recorded by him occurred; for the fall of the Earl of Arran, the Minister responsible, took place very shortly afterwards, and with his fall the reign of terror apparently ceased. At all events Sir Walter Scott records no more of these political executions of gentlemen of high rank and influence, as he would undoubtedly have done had any such taken place in Scotland afterwards.

The haste with which the executions were carried out suggests an equal haste in the construction of the coffins, and this may be the natural explanation of the incident—one of them was badly made and fell apart when the body was placed in it.

It seems therefore only reasonable to suppose that Bacon may have been in Edinburgh with Sir Edward Wotton in March and April 1584, and that he took advantage of the opportunity to interest the young King in his poetical ideas.

Francis Bacon's part in the production of King James's *Essay on Poesy* cannot now be ascertained, but it appears highly probable that if he did not write *The Rulis and Cautelis of Scottish Poesie* in conjunction with the young King, as possibly he actually did, yet he at least edited it, and arranged, on the King's behalf, for its printing in London in 1584-1585 by Thomas Vautrollier; for this, at least, appears to be proved by his adding his own literary Emblem—the "A A" intertwined with hyacinth flowers (*vide* Fig. iii)—to the book. Doubtless in writing to Sir John Davis nearly twenty years later, on the accession of James to the throne of England, asking him to be good to "concealed poets," Bacon meant him to remind the King of their old close poetical relations.

Various questions suggest themselves as worthy of investigation with regard to this episode: Was Queen Elizabeth about the year 1589 informed

that Bacon had been in secret correspondence with King James, and was publishing books for him? If so, was this the first, and perhaps only, cause of the Queen's enmity to Bacon, and, indirectly, the cause of "Puttenham's" work, *The Arte of English Poesie*, being dedicated in 1589 to Lord Burghley, instead of to her? Was Edward de Vere, Earl of Oxford, Sir Philip Sidney's great, and perhaps only, enemy, one informant? Was Sir Edward Coke, Bacon's great and insulting enemy, the other?

"BEL. My fault being nothing (as I have told you oft)

But that two villains, whose false oaths prevail'd
Before my perfect honour, swore to Cymbeline
I was confederate with the Romans: so follow'd
My banishment; and this twenty years this rock,
And these demesnes, have been my world."

(*Cym.*, III., iv. 66.)

Upon the other hand, although Bacon's relations with King James are well worth investigation, yet the date—1584—seems rather early for them to have been considered by Queen Elizabeth in 1589. The quarrel of de Vere, Earl of Oxford, with Sir Philip Sidney is well known, and it is more probable that the trouble caused by the Earl related to du Plessis Mornay's book, *De la Verité de la Religion Chrestienne*, the translation of which, commenced by Sir Philip, was completed by Arthur Golding,

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his uncle, de Vere being enabled through information obtained from the uncle to launch an attack upon Sidney.

As if the Fates had conspired to bring it about that the essence of all old Greek and Roman legend should meet in the times of Queen Elizabeth, it appears that the "Ai, Ai" of *Hyacinth* had a two-fold explanation.

In "Shakespeare's" *Troilus and Cressida*, Ben Jonson is said to be represented under the character of *Ajax*.

Moreover, a considerable portion of the satire in that play was apparently directed at his upholding the standard of the classic drama as opposed to the new English romantic drama of "Shakespeare." C. Paschal (*Coronæ*, ed. 1671, p. 175) mentions everything bearing upon the twofold explanation of the legend of *Hyacinth* furnished by the writers of antiquity—Lucian, Sophocles (*Ajax mast.*) and Pliny, amongst others; one being that the mournful letters "Ai, Ai" took their origin from Apollo and the boy *Hyacinth*; the other, that they were derived from the initial letters of the name *Ajax*.

In *Troilus and Cressida* Ben Jonson was satirised in the character of *Ajax* because, following in the steps of that hero (*vide* Plate VIII.), he was regarded as having, in a fit of temporary insanity, attacked through *Every Man out of His Humour* the domestic pigs (the Boars) of his friends, Bacon and Player

Infani gladius.
EMBLEMA CLXXV.



SETIGERI medius stabat gregis ensifer Ajax,
Caue suum credens cadere Tantalidas.

11

Hostia



Shakspeare,¹ who (each in his own way) were fighting the great battle for English liberty ; and amongst the playwrights of that period it must have been discussed jestingly, with reference to the battle between Jonson (? *Ajax*) and "Shakespeare," which of the twain was to be regarded as the *Fortissimus heros* long ago foretold by Ovid, as the favourite of *Apollo*, and, therefore, as most worthy of the crown of *Hyacinth*. The true flower of *Ajax*, it may be mentioned, is said to be the larkspur, *Delphinium ajacis*.

There is another explanation of the "A A" given in Paschal's *Coronæ*, which may have been in Bacon's mind, and, if so, it would strongly suggest that he regarded his life as being (as indeed it was) in the nature of a contest ; for we are told (*Coronæ*, page 4, ed. 1671) : *athletæ adeptus est honestum, corona est visio Dei*. And then (page 373) Paschal points out that in the Olympic games the *athletes*, by the institution of *Hercules*, struggled naked in the arena, and that according to Lucian there was a silver urn in the midst in which beans were placed, two each inscribed with the Greek letter A, two with B, and so with other letters, according to the number of the *athletes* taking part. The beans were then drawn out, and the pairs which obtained corresponding letters contended together.

¹ The Arden Crest, like that of Francis Bacon, was a Boar.

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We may perhaps, in the light of this explanation, regard the twin naked boys and the "A A" as intended by Bacon to display *Castor* and *Pollux* (so emblematic of the double nature of man), having drawn those memorable letters, ready to contend together in the arena for the crown, and that the reward of victory to which he aspired was the noblest possible:—*Corona est visio Dei*.

"For tho' from out our bourne of Time and Place
The flood may bear me far,
I hope to see my Pilot face to face
When I have crost the bar."

(Tennyson.)

There is a curious passage in Rabelais which perhaps appealed to both Bacon and Ben Jonson: "The first pillar, I mean that which faced the temple gate, was of azure, sky-coloured sapphire. The second of Hyacinth, a precious stone, exactly of the colour of the flower into which Ajax's choleric blood was transformed; the Greek letters Ai, being seen on it in many places." (*Pantagruel*, ed. Chatto & Windus, p. 629).

Is there now any reason to doubt that the crown of Hyacinth was bestowed upon "Shakespeare" rather than upon Ben Jonson? It would at all events be difficult to imagine the "*mollis flos*" as being in any way emblematic of that caustic and pugnacious old satirist, Ben Jonson.

That Edmund Spenser was aware of the significance of Bacon's "A A" seems proved by his allusion to it, and to "Shakespeare," under the name of "Aetion":

"And there, though last, not least is Aetion.
A gentler Shepherd may nowhere be found.
Whose Muse full of High thought's invention
Doth like himself heroically sound."

(Spenser, *Colin Clout's Come Home Again*, 1585.)

Aetion is said to mean "eaglet," and scorn has been poured¹ upon the name "Bacon" for having a less heroic sound than "Shakespeare." We can, it is true, now see how full the *nom de plume* "Shakespeare" is of "High thought's invention," but are quite unable to accept the view that the last two lines have any reference whatsoever to names. Upon the contrary, their true meaning apparently is that the voices of "Aetion's" Muse—the Muse of "Shakespeare," the inventor of the "A A"—heard upon the Dramatic Stage, and of Bacon—the greatest Orator of his age (*teste* Ben Jonson) when himself speaking in public—alike heroically sounded. At all events any fair construction of the words makes it clear that the voices of speakers—those of Aetion and his Muse—and not their names, were alone in

¹ By Mrs. C. C. Stopes in "The Bacon-Shakspeare Question Answered," p. 117.

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question.¹ And this though the name *Aetion* undoubtedly suggests (? intentionally) the "Ai, Ai" of Apollo, and perhaps also the "A A" of Bacon.

Bacon's talent for associating the Elizabethan dramatists and poets in what Mr. Harold Bayley called, in his book bearing that name, "The Shakespeare Symphony," is perhaps alluded to in *Cymbeline*, in a passage in which *Iachimo*, describing *Leonatus Posthumus* (? Bacon), says of him :

" . . . he is one
The truest mannered ; such a holy witch
That he enchants societies unto him ;
Half all men's hearts are his."

(*Cymb.*, I., vi.)

Moreover, a later passage of the same play suggests that this "enchanting" influence of *Leonatus Posthumus* was closely connected with literature, in which he was apparently a collaborator with others, amongst whom he was the best pen :

" Some dozen Romans of us and your Lord—
the best feather of our wing."

(*Ib.*, I., vi.)

¹ C. Paschal (in a passage which must apparently have been written in English, and translated into Latin by an Englishman) in a discussion of the *Calyptra* tells us : *Aetion pictor in insigni illa tabula in qua exhibuit nuphas Alexandri et Roxanes, pinxit regem auferentem calyptram e capite sponsae. De Coronis*, ed. 1671, p. 268. See also Rev. W. Begley, "Bacon's *Nova Resuscitatio*," Vol. II., Ch. IX.

We are now in a position to understand and appreciate how it came about that the brilliant idea entered into the minds of Ben Jonson, his aiders and abettors, of satirising Player Shakspeare and Francis Bacon, in *Every Man out of His Humour*, by means of a parody of Bacon's Crest.

In Elizabethan days, when books were comparatively rare, the learned must have been well acquainted with the various editions of Alciat's *Emblemata*; and Ben Jonson and others must evidently have remarked upon the extraordinary fact that the simple Device of the pig's head upon a dish, to be found attached to the Emblem, *Indies meliora*, in the Aldine edition of Alciat of 1546, had, in the Plantin edition of 1577, been exchanged for a Device in which so many of Bacon's striking emblems were introduced. Moreover, both Devices professed to illustrate the same Emblem, and therefore had the same meaning; and consequently the plain Device of the pig's head upon the dish of the earlier edition must be regarded as including, like the later, all Bacon's Emblems.

Doubtless, therefore, Ben Jonson, when writing *Every Man out of His Humour*, drew the inspiration for placing the Boar's head upon the silver chief of *Signior Insulso Sogliardo's* Shield direct from the 1546 and 1577 editions of Alciat's *Emblemata*, aided by a very curious and appropriate

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commentary afforded by a passage to be found in Rabelais.

Ben Jonson was naturally puzzled by the great difficulty he experienced in explaining how it had chanced that Player Shakspeare of Stratford-on-Avon, whom he had doubtless seen only a few years earlier earning stray groats at the door of Burbage's Theatre, should suddenly and mysteriously have blossomed out into a writer of Plays and Poems, which displayed not merely marvellous poetic ability, but a fullness of learning, a depth of philosophic wisdom, a knowledge of affairs, and a ripeness of experience such as he himself, with all his own great attainments, could not hope to rival. He very naturally turned to the pages of the great French Satirist in the hope of there finding some satisfactory solution of the singular problem.

He doubtless found, and deeply pondered over, that strangely apposite story of the frozen Platonic wisdom :

“ Besides, Antiphanes said, that Plato's philosophy was like words, which, being spoken in some country during a hard winter, are immediately congealed, frozen up, and not heard ; for what Plato taught young lads could hardly be understood by them when they were grown old. Now, continued he, we should philosophize and search whether this be not the place where those words are thawed.

"You'd wonder very much, should this be the head and lyre of Orpheus. When the Thracian women had torn him to pieces¹ they threw his head and lyre into the river Hebrus; down which they floated to the Pontic sea, as far as the island of Lesbos; the head continually uttering a doleful song, as it were, lamenting the death of Orpheus, and the lyre, with the wind's impulse, moving its strings, and harmoniously accompanying the voice. Let's see if we cannot discover them hereabouts."

(Rabelais, ed. Chatto & Windus, p. 510.)

What "a peal of Rabelaisian laughter" must have burst from the throat of the heroic old Elizabethan when he came across that suggestive concluding paragraph, furnishing him with the merry idea that the head and lyre of *Orpheus* might at length, in Elizabethan days, have arrived at Stratford-on-Avon! For, as we can see, he had merely to substitute Queen Elizabeth and Mary Fitton—the cause of most of Francis Bacon's troubles—for the Thracian women, and the name of Bacon, the modern *Orpheus*, for that of the ancient legendary singer, and to associate the passage with the remarkable Devices (particularly the Boar's head on the dish of the 1546 ed.) in Alciat's Emblems, for the whole solution of the mystery of "Shakespeare," of which he had been in quest, to unroll itself to his romantic imagination! One can well imagine the joy with which

¹ *Vide* Ovid, *Met.*, XI.

he hastened in his play, *Every Man out of His Humour*, to translate the idea into the allegorical Coat of Arms and Crest of *Signior Insulso Sogliardo*—Player Shakspeare.

The Boar's Head (representing Bacon's Emblems), doubtless uttering its mournful "A A," was displayed upon the silver Chief of that brilliant parody of Bacon's Shield, as sorrowfully, yet tunefully, in company with *Castor* and *Pollux*, floating down the Avon river; escaping on its way, perhaps not altogether scathless, the wiles of the Sirens—the Queen, and Mary Fitton, the "Dark Lady"; and floating, not indeed to the Pontic sea, but to Stratford-on-Avon. It may here be asked: was *Sir Puntarvolo's* dog—the dog which laid Bacon open to so much satire—*Castor*, the beaver (*canis Ponticus*)?

" Imitatur Castora, qui se
Eunucham ipse facit, cupiens evadere damno
Testiculorum, adeo medicatum intelligit inguin."
(Juvenal, *Sat.*, 12.)

If it were, then this passage, coupled with the casting away of his claim to the Poems and Plays of "Shakespeare," possibly gave rise to the tradition explanatory of Francis Bacon having left no descendants.

When, in 1599, Ben Jonson was writing *Every Man out of His Humour*, it is, however, probable that in reality he was less affected by thoughts of

"Shakespeare" having been inspired by Platonic or other wisdom, than by amusement at the manner in which those frozen words fitted in with the martial *Play of King Henry V.*; for Rabelais writes (*Pantagruel*, Book IV., Cap. LVI., ed. Chatto & Windus, p. 511):

"The skipper made answer: 'Be not afraid, my Lord, we are on the confines of the Frozen Sea, on which about the beginning of last winter, happened a great and bloody fight between the Arimaspians and the Nephelibates. Then the words and cries of men and women, the hacking, slashing, and hewing of battle-axes, the shocking, knocking and jolting of armours and harnesses, the neighing of horses, and all other martial din and noise, froze in the air; and now the rigour of the winter being over, by the succeeding serenity and warmth of the weather, they melt and are heard."

Was this supposed to be reproduced upon the stage in the *Play of King Henry V.*?

An allusion to the various books bearing the "A A" was probably intended in one of these numerous *Odes* to the memory of Bacon which appeared soon after his death:

"Dum scripturivit multum Verulamius heros,
Imbuit et crebis sæcla voluminibus."

(Manes Verulamiani, 1627.)

("The demi-god of Verulam, such was his passion for writing, filled the world with tomes.")

One wonders if the appreciative contemporary

writer of this *Ode*, who must obviously have been well acquainted with Bacon's literary labours, when like Thomas Randolph (*ante* p. 34) using the expression "*Verulamius heros*," had not also in mind those words of Ovid, "*fortissimus heros*," above quoted.

Bacon has himself told us, with reference to what, apparently, next to that of *Castor* and *Pollux*, was his favourite legend : " But the most excellent remedy, in every temptation, is that of *Orpheus*, who, by loudly chanting and resounding the praises of the gods, confounded the voices, and kept himself from hearing the music of the Sirens ; for divine contemplations exceed the pleasures of sense, not only in power, but also in sweetness." (*Wisdom of the Ancients, The Sirens.*) Possibly some of those mysterious Sonnets apparently addressed to the " Dark Lady " may be regarded as having escaped during their author's arduous struggles to avoid the temptations of that too seductive Siren.

" What portions have I drunk of Syren tears,
Distill'd from lymbecks foul as hell within,
Applying fears to hopes, and hopes to fears,
Still losing when I saw myself to win."

If, as may very possibly happen, it is remarked that the subjects we are now considering have little bearing upon the question of the authorship of " Shakespeare's " Plays and Poems, I would

remind the critics that Francis Bacon himself foresaw the objection and made a thoroughly characteristic jest about it in connection with his Boar Crest: "*Sus rostro si forte humi A literam unam impresserit, num propterea suspicabere integram trageodiam veluti literam unam, ab ea posse describi?*"¹

Mr. Edwin Bormann² is responsible for the following translation:

"What though a pig perchance may dig
And print A i'th ground with burrowing greedy
snout,
Do you think it possible, say, a tragic play such a
pig
Could essay, like th' A? Who could doubt such
conceit were big."

The passage is perhaps the most curiously illuminating as to the mystery of his literary emblems to be found in any of Bacon's works, for the Boar is, of course, an obvious allusion both to his own Crest and to *Emblem XLV.* of Alciat (*vide* Plate V.), and, consequently (since, in Heraldry, if we name a Crest we name also the owner of it), we may consider him as satirically asking the question: "If I, the Boar, Francis Bacon, should prove myself capable of imprinting

¹ *De Interpretatione Naturae.* Works, 1740 ed. Vol. II., p. 263.

² "Francis Bacon's Cryptic Rhymes." Siegle, Hill & Co., 1908, p. 44.

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the letter 'A,' might I, from that, be suspected of writing a tragedy? "—*Hamlet*, for instance?

But why an "A A" if the explanation here given of the "A A" mark is not the true one?

That letter is, indeed, a small thing in itself, and of course Bacon, when he wrote the extraordinary passage, could hardly have foreseen that its sharp point, keen as the incisive rapier of *Tybalt*, might in after years suffice to prick the monstrous bubble he was even then intending so ingeniously to blow up, constituting the poetical reputation of Player Shakspeare of Stratford-on-Avon; and yet:

"MER. Ay, ay (? 'Ai, Ai,' or 'A A'), a scratch, a scratch; marry, 'tis enough. Where is my page? Go, villain, fetch a surgeon.

ROM. Courage, man; the hurt cannot be much.

MER. No, 'tis not so deep as a well, nor so wide as a church door; but 'tis enough, 'twill serve."

(*Romeo and Juliet*, III., i.)



Fig. iii



Fig. iv

CHAPTER III

THE BOAR SHAKES HIS SPEARE

“ ambo vibrata per auras
Hastarum tremulo quatiebant spicula motu.”

(Ovid, *Met.*, VIII., i. 374.)

IN Plate IX. is displayed an enlargement of the Arms and Crest of Francis Bacon taken from the Frontispiece to Volume II. of the 1740 edition of Bacon's Works, and upon studying this my readers will find his unquartered Arms were: *Gu. on a chief, Ar., two mullets, sa.*, whilst, on account of being Quartered with Quaplode, they are displayed twice; viz. in the first and fourth Quarters, and consequently the two mullets Sable (or Diamond, as Sable was called by the Heralds in olden times) are also repeated, and thus four mullets, or Diamond Stars, are to be seen prominently displayed upon the Bacon Shield.

It is suggested that Bacon regarded the Twin Stars thus duplicated upon his Quartered Shield as a double representation of *Castor* and *Pollux*, and

this suggestion is confirmed by the great Twin Brethren also appearing as Supporters to the Arms.

It is further suggested that in consequence of these demi-gods being thus displayed upon his hereditary Arms Francis Bacon very naturally adopted them as his principal literary emblem.

This furnishes an explanation of the Ship which appears between the Pillars displayed on Plates II. and III.

It has been stated by numerous writers that the Ship thus represented was that of the Sun ; but a moment's thought should convince my readers that this cannot be the case, since in each instance her bows are turned towards the Pillars of Hercules—that is, towards the East ; whilst upon turning to Plate X., which has been reproduced from the 1608 edition of Cartari's *Le Imagine de gli Dei degli Antichi*, it will be seen that the Ship of the Sun is there correctly portrayed as speeding on her voyage to the West.

Upon again turning to Alciat's *Emblemata*, we find that the second "Fountain" (printed by Steyner, Augsburg, 1531) gives, over an Emblem bearing the Motto, *Spes proxima*, and relating to *Castor* and *Pollux*, a rough Device of a ship in a storm, but with no stars visible above it. In the fourth "Fountain" (printed by the Aldi-Sons, Venice, 1546) this Emblem was entirely omitted, but in the 1577 edition, by Plantin of Antwerp, in

Bacon.

PLATE IX



ARMS.—Quarterly. 1 and 4. Gu. on a chief, Ar., two mullets, sa., a crescent for difference†(BACON). 2 and 3. Barry of six, Or and az., a bend, gu. (QUAPLODE).

CREST.—A Boar passant, ermine, a crescent for difference.

SUPPORTERS.—Castor and Pollux.

†Burke, *Genealogical History of Dormant, Abeyant, Forfeited and Extinct Peerages*, 1883, p. 18.

Guillim, *Heraldry*, ed. 1610, p. 120., gives: "Ruby on a chiefe Pearl, two Mulletts, Diamond."

which the Emblems in their full stream were first shown, it was inserted and became *Emblem XLIII.*, with the Device now reproduced as Plate XI.

In this, above the ship of *Castor* and *Pollux*, are displayed the Twin Stars much as they appear in the character of Twin Diamond Mullets, or Stars, upon Francis Bacon's Arms, as represented floating over the Ship in the Frontispiece to the second volume of the 1740 edition of his Works. (*Vide* Plate III.)

We may therefore conclude that the addition of the Twin Stars to the Device to Alciat's *Emblem XLIII.* in 1577 was probably made by Bacon, and that the Ship displayed on the title page of *The Advancement of Learning*, of 1640, and again on the Frontispiece of 1740 above mentioned, follows that Device, and that Francis Bacon's famous Ship was in reality none other than that of *Castor* and *Pollux*—that historic vessel in which those demi-gods and mariners fought against and destroyed the ancient pirates of the Eastern Mediterranean.

The words of Alciat's *Emblem XLIII.* are remarkable for their appropriateness not only to the troubled times in which Francis Bacon himself lived, but to our own also. The following is a translation :—

“ Our state is driven by innumerable storms, and only a hope of coming safety is present ; not

unlike a ship in the midst of the ocean, when the winds seize it, the waves dance and then it springs a leak; but if the brothers of Helen come, the stars will shine and a favourable prospect is restored to the fainting spirits of the sailors."

Moreover, Bacon called his home at Gorham-bury, "Temple House." Upon the ruins of its inner porch over the door are still visible the remains of irons which formerly supported statues of *Castor* and *Pollux*, and we may regard its name as an allusion to the Temple of *Castor* of ancient Rome, of which three splendid columns alone now remain to tell of its former magnificence (*vide* Fig. x).

The present ruined state of Francis Bacon's house is a lasting disgrace to the people upon whom has been bestowed the singular honour of having produced "Shake-speare."

The first instance I have met with of the employment of *Castor* and *Pollux* as an ornamentation to books, apparently in some mysterious manner connected with Bacon, is in the initial "C" (*vide* Fig. v) of the Preface to the first French edition (1581) of du Plessis Mornay's *De la Verité de la Religion Chrestienne*¹ (a work which, like Paschal's

¹ A masterly analysis of this book is given in the first edition of H. R. Fox Bourne's "A Memoir of Sir Philip Sidney," but most unaccountably omitted in the second.

Imagini dei Dei.



*Naue del Sole portata da vn Cocodrillo, che significa la
prima causa che gouerna l'vniuerso doppo Iddio esser la
forza del Sole congiunta nella generatione delle cose con
l'humidità, & lui purgare le niste qualità di quella.*

Spes proxima.

EMBLEMA XLIII.



IN NV MERIS agitur Respublica nostra procellis,
 Et spes ventura sola salutis adest:
 Non secus ac nauis medio circum aquore, venti
 Quam rapiunt, salsis iamq; fatiscit aquis.
 Quòd si Helena adueniant, lucentia sidera, fratres,
 Amisssis animos spes bona restituit.

THE SHIP OF CASTOR AND POLLUX,
 REPRODUCED FROM ALCIAT'S EMBLEMATA, ED. 1661

Coronæ, was dedicated to King Henry of Navarre), and the symbols reappear in a different form (*vide* Fig. xi) in the second French edition (1582) of that work.



Fig. v

ASTOR AND POLLUX

again appeared in the second edition (1592) of this translation, being there represented by two little naked boys each reclining upon a large letter A (*vide* Fig. iv).

A design almost similar to the last mentioned, but with a most significant variation, appears in the "Shake-speare" First Folio of 1623 (*vide* Fig. vi). In this two naked boys hold in their sinister hands cords connecting them with the *Garbe* or Wheatsheaf—the Crest or Emblem of Bacon's uncle, Lord Burghley, to whom *The Arte of English Poesie* had been dedicated in 1589. Was this addition of the *Garbe* intended to suggest a dedication of the great First Folio to the memory of that illustrious statesman?

Ben Jonson apparently alluded to the *Gemini* emblem in his Masque, *Time Vindicated*, towards the close of which *Diana* is represented as descending:—

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“HIPPOLITUS. To do Time honour rather, and
 applaud
His worth hath been her study.

DIANA. And it is.

I call these youths forth in their blood, and
 prime
Out of the honour that I bore their parts,
To make them fitter so to serve the Time
By labour, riding and those ancient arts,
That first enabled them unto the wars,
And furnish'd heaven with so many stars.

HIPP. As Perseus, Castor, Pollux, and the rest
Who were of hunters first, of men the best :
Whose shades do yet remain within yond' groves
Themselves were sporting with their nobler
 loves.”¹

(Ben Jonson, *Time Vindicated*, 1623.)

The legend of *Perseus*—closely associated as it is with that of St. George and the Dragon—is singularly appropriate when considered in connection with our national English Poet—“Shakespeare”; because (Bacon tells us) as the ancient hero, to enable him successfully to attack the *Gorgon Medusa*, “had presents made him from three of the gods : *Mercury* gave him wings for his heels ; *Pluto* a helmet ; and *Pallas*, a shield and a mirror ” —despatch from *Mercury*, secrecy from *Pluto*, and

¹ ? As chapter headings on Francis Bacon's unacknowledged works, their “nobler loves” being the *Muses*.

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foresight from *Pallas*, so to enable " Shake-speare " successfully :

" . . . to shake a lance
As brandish'd at the eyes of ignorance,"

we may assume that he obtained and made use of similar gifts.

The twin stars, *Castor* and *Pollux*, thus associated with *Perseus*, were, however, far more strikingly adapted than the latter to serve as a literary Emblem for our great Poet.

Castor was represented as famous for riding :

" Tyndaridæ gemini, spectatus cæstibus alter,
Alter equo."

(Ovid, *Met.*, VIII., 301.)

" Fair Leda's twins (in time to stars decreed)
One fought on foot, one curb'd the fiery steed."
(Dryden's translation.)

An allusion to this is contained in the speech by *Diana* in the passage from Ben Jonson's *Time Vindicated*, above quoted, whilst in *Carlo Buffone's* description of *Sir Puntarvolo* in *Every Man out of His Humour* (apparently intended to satirise Francis Bacon as the owner of the *Gemini* Emblem) we are told :—

" He has a good riding face, and he can sit a great horse ; he will taint a staff well at tilt ; when he is mounted he looks like the sign of the George, that's all I know save that instead of a

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dragon, he will brandish against a tree¹ and break his sword as confidently upon the knotty bark, as the other did upon the scales of the beast."

(Ben Jonson, *Every Man out of His Humour*.)

Moreover, Ovid tells us :

" At gemini, nondum cœlestia sidera, fratres,
Ambo conspicui nive candidioribus alba
Vectabantur equis ; ambo vibrata per auras
Hastarum tremulo quatiebant spicula motu."

(Ovid, *Met.*, VIII., 372-7.)

(" But the two brothers not yet made celestial stars, rode both, distinguishable from the rest, upon horses whiter than white snow ; and both of them shook the points of spears, quivering in the air with a trembling motion.")

Thus, according to Ovid, *Castor* and *Pollux* were both Shakespeares ; but as in old Rome the name, " Temple of Castor," included the names of both the Twin Brethren to whom the building was consecrated, so the name " Shake-speare " was very reasonably considered by Bacon also to include both.

Doubtless, therefore, the Twin Stars borne upon his hereditary Shield (*vide* Plate IX.), the Supporters of his Shield, and the description of *Castor* and

¹ ? The oak ; for the passage suggests Bacon's Crest, the Boar :

" Dentibus ille ferox in querno stipite tritis
Imminet exitio."

(Ovid, *Met.*, VIII., 369.)

(" He fiercely wetting his tusks upon the bole of an oak is ready for the destruction of them.")

Pollux given by Ovid in the above verses, coupled with the train of thought suggested by the picture of the Twin Brethren brandishing their spears, which had appeared in the 1581 edition of Vincenzo Cartari's work, *Le Imagini de gli Dei de gli Antichi*, p. 151 (*vide ante*, Plate I., *Frontispiece*), were the reasons which led Francis Bacon to adopt as his *nom-de-plume* "Shake-speare"¹ or "Shakespeare"—the "first heir" of that brilliant "invention" being "Venus and Adonis."

The *Frontispiece* has actually been reproduced from the 1608 edition of Cartari's book, the plates in which correspond with and, indeed, appear to have been engraved from those in the 1581 edition.

It is a curious coincidence that in Cartari we find, in connection with the engraving displaying *Castor* and *Pollux*, a passage suggesting a reason for the celebrated old Theatre wherein so many of the "Shake-speare" Plays were produced having been called "The Globe," of which the following is a translation :—

"Catullus, in one of his Epigrams, calls *Castor* and *Pollux fratres pileati*, the cap-bearing brothers, because *pileus*, which is a Latin word, means a cap in common speech. Pausanias in like manner in the third book writes that in a certain place in

¹ Throughout this book I have called the Stratford-on-Avon actor "Player Shakspere" to distinguish him from "Shake-speare" or "Shakespeare," the *nom-de-plume* of the author, Francis Bacon.

Laconia there were some little statues of Gemini which were said, though not with any certainty, to have been made by the Castors (for under the name of one the ancients interwove both the brethren), but it was thought so. I will not refrain from here mentioning that the *pileus*, or cap, was among the Romans the sign of liberty, since it was customary with them, when one desired to free a slave, to make him shave his head and give him a cap to wear. This ceremony was performed in the temple of Feronia, because this was the goddess of those to whom freedom was given, who were called the enfranchised. Whence in his *Amphitruo* Plautus represents a slave thirsting for liberty as thus exclaiming: 'Ah pray! by God's will, that I may be able in this very hour to receive the cap.' "

(Cartari, *Le Imagini de gli Dei de gli Antichi*, ed. 1581, p. 152.)

Cartari, it will be noticed, first draws attention to the verse in the *Epigram*: *A pileatis nona fratribus pila* (Catull., XXV., 2)—"The ninth signpost from the temple of the capped brother." Without explanation or local knowledge this is a difficult passage to construe, and in reflecting upon it Bacon must naturally have been reminded of the word *pila*, meaning a globe or sphere, since this describes the twin round caps worn by the sons of *Leda*, which when joined together formed the swan's egg.

Next, Cartari reminds us that in ancient Rome the temple of *Castor and Pollux* was called the *Temple of Castor*, and finally that those semi-

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globular caps¹ of *Castor* and *Pollux* were the ancient emblems of liberty !

And when we remember the epoch-making words uttered by Francis Bacon : " Authority must therefore be first pulled down from her throne before truth can reign supreme in the realm of philosophy," which have so much greater an application than is at first sight apparent, and in reality contain his answer to the pathetic appeal of the slave—the slave of superstition and ignorance—for the Cap of Liberty, it becomes easy to understand why it was determined to call the new Temple to be erected for the production of the Plays of " Shake-speare," " The Globe Theatre."

For by that name Bacon doubtless intended, as we can now see, to inform us that he and his friends had built a new, and peculiarly British, Temple of Liberty representing the two halves (joined in one) of the Swan egg, forming the caps, or casques (the Emblems of Liberty), of *Castor* and *Pollux*, his own Emblems :

" Within this wooden O the very casques,
That did affright the air at Agincourt ? "

(*Prologue, King Henry V.*)²

Beneath that noble metaphorical dome Player

¹ See also Alciat's *Emblemata*, p. 641, ed. 1661. *Emblem CLI.*

² When we recollect the recent angels of Mons, we are tempted to wonder if there was a similar legend of Agincourt, and if Bacon thought the angels were *Castor* and *Pollux*, the gods of mariners.

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Shakspeare, to whom the Plays were entrusted, was to play the part of *Castor*-Shakspeare, a name with which that of the immortal *Pollux*-Bacon—"Shake-speare" was to be understood as for ever interwoven; and the famous band of players—Richard Burbage, Hemmings, Condell, Augustine Phillips, William Shakspeare and the others—may perhaps be regarded as the officiating priests of that new *Temple of Castor*, in which, as Ben Jonson remarked of Player Shakspeare :

". . . when thy socks were on,
Leave thee alone for the comparison
Of all that insolent Greece, or haughty Rome
Sent forth, or since did from their ashes come."

And there, upon its stage, beneath the twin Caps of Liberty, the famous old players declaimed to the English People, rich and poor alike, Francis Bacon's sacred and hopeful message of freedom from the needless burden of ignorance, superstition and intellectual bondage; mingled, indeed, with kindly and helpful criticism upon peer, and priest, and peasant, and even upon the great Queen Elizabeth herself; but mingled also with those broad-minded lessons of virtue, toleration and patriotism, which were the more valuable because they held the mirror up to nature free from all taint of party spirit or sectarianism. So that by the time the Theatre was destroyed by fire in 1612 those glorious old priests of liberty had made its

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Stage, and with it the name of England, holy in the imagination of all true Englishmen.

“ This fortress built by Nature for herself
Against infection and the hand of war,
This happy breed of men, this little world,
This precious stone, set in the silver sea,
Which serves it in the office of a wall,
Or as a moat defensive to a house,
Against the envy of less happier lands,
This blessed plot, this earth, this realm, this
England.”

(*King Richard II.*, ii., 1.)

Plate XII. is a reproduction (for which I am indebted to the late Sir Edward Durning Lawrence, Bt., who reproduced it with a description in his work, “ Bacon is Shakespeare,” p. 114) of the Title Page of a remarkable book published in 1624 called *Cryptomenytices et Cryptographiæ*. At the top of this Plate is a picture of a boat escaping out of port guided by beacons. We are told that in Elizabethan days “ beacon ” was pronounced as though spelt Bacon.

Upon the left is apparently a representation of *Pollux*-Bacon handing a book—? the Plays—to Player Shakspeare, thus not merely “ translating ” him into *Castor*, but, as in the ancient legend of *Castor* and *Pollux*, enabling immortality to be conferred upon him. The eagle of *Jupiter* flying above still further suggests this old legend. On the right, Player Shakspeare, now fully “ translated ”

into *Castor*, is to be seen appropriately mounted on his white horse, but with a spur—suggestive of his name, Shakspar—plainly visible :—" Bless thee, Bottom ! Bless thee ! thou art translated."

In the little scene at the bottom of the Plate, Player Shakspeare, in the character of *Castor*, is to be seen lifting the cap—the round cap of *Pollux*—from the head of Bacon ; the player's own head—now fully illuminated as a brilliant, if transcient star—and the lifted cap, together forming the constellation.

The witty authors of *The Return from Parnassus*, remembering that *Castor* was famous for riding, and apparently also aware of Bacon's secret, sum up the matter by telling us :

" England affords those glorious vagabonds,
That carried erst their fardels on their backs,
Coursers to ride on through the gazing streets,
Sweeping it in their glaring satin suits,
And pages to attend their masterships :
With mouthing words that better wits have
framed,
They purchase lands, and now esquires are
named."

(*The Return from Parnassus*, Part 2, V., 1.)

Plate XII. appears expressly intended to illustrate these lines.

In that remarkable allegory of *Castor and Pollux*, moreover, is to be found an incident than which nothing in all profane history teaches a more noble



GUSTAVI SELENI
CRYPTOME-
NYTICES ET CRY
PTOGRAPHIÆ
 Libri IX.
In quibus & planissima
STEGANOGRAPHIÆ

JOHANNE TRITHEMIO,
 Abbate Spinhymensi & Herbipolensi,
 admirandi ingenij, Viro, magicè &
 anigmatische o. im con-
 scriptæ,
ENODATIO
traditur.

Insperis ubiquè Authoris ac
 Aliorum, non contemnendis
 invent. s.

CIS IS CXXIII.



lesson of exalted unselfishness. What Bacon thought of it we may gather from what he says (without any mention by him of the legend) in his *Advancement of Learning*: "For we read that the elected saints of God have wished themselves anathematized and razed out of the book of life, in an ecstasy of charity, and infinite feeling of compassion." The legend tells that when, in the fullness of time, *Castor* had paid the last debt to nature, his brother, the immortal *Pollux*, with splendid fraternal fidelity and self-sacrifice, told *Jupiter* that he refused immortality unless his mortal brother might share it with him, whereupon the Thunderer made them both into stars; which, however, by a malicious fate, could not shine together! Perhaps this may be the case with Francis Bacon (*Pollux*) and Player Shakspeare (*Castor*). And although in these pages various suggestions are offered as to Bacon's reasons for not during his lifetime in any way diminishing the fame of Player Shakspeare, still another may perhaps be sought in that wonderful old story; for possibly it was to follow its example that he refused immortality unless it might be shared with the weaker brother, who so well had played the more humble part. If, therefore, in these pages, it has sometimes been necessary to write against the old Stratford Player, it is solely because he has acquired a wholly fictitious glory to which he appears not in the

smallest degree entitled, which has temporarily and unjustly eclipsed that of the real writer of the plays—the immortal *Pollux*—Bacon. Doubtless Player Shakspeare would himself be the last to deny the wreath of laurel and the crown of hyacinth to Francis Bacon, whom he so well and loyally supported, and who, to serve that England he loved so well, played in secret the more splendid part of *Pollux*.

“ The star of Shakspeare pales, but brighter far,
Burns, through the dusk he leaves, an ampler
star.”

We may assume too that Player *Castor-Shakspeare* would wish the truth to be now known and revealed, even although this might involve the setting of his own star ; for otherwise he would have played even his own small part in “ Shake-speare ” in vain.

Bacon himself tells us that Poetry has been considered as the shadow of a lie ; whilst elsewhere he most truly says that “ it relieves us by unexpected turns and changes, and thus not only delights but inculcates morality and nobleness of soul.”

We must at least credit Player Shakspeare with having, like every actor who has played a part in “ Shake-speare,” however small, acquired something of this.

It is remarkable that the freedom-loving Francis Bacon called one of his early works *Valerius Ter-*

minus, perhaps to denote that as an earlier Valerius had raised an everlasting monument to those ancient gods of mariners in distress, so he himself sought to raise yet another ; for it is recorded that in the temple of *Castor* in old Rome was to be found this inscription¹ :

CASTORI. ET. POLLUCI. SACRUM
OB. FELICEM. IN. PATRIAM
REDITUM. TOT. SUPERATIS
NAUFRAGII. PERICULIS
. EX. VOTO. CUM
SOCIIS
L. M. P.
C. VALERIUS. C. F. AGELLUS

It was doubtless because of this that Bacon was satirised as *Lord Valerius* in John Hayward's Play, "The Rape of Lucrece."

When writing his Essay, *Of Adversity*, Bacon must have had his literary Emblems in his mind, for in it he tells us :

"It is yet a higher speech of his than the other (much too high for a heathen). '*It is true greatness to have in one the frailty of a man, and the security of a god.*' *Vere magnum habere, fragilitatem hominis, securitatem Dei.* This would have done better in poesy, where transcendencies are more allowed ;

¹ Vide Samuel Pittiscus, *Lexicon Antiquitum Romanorum*, sub nom. *Castor*.

and the poets, indeed, have been busy with it " (? Bacon himself with his Emblems, *Castor* and *Pollux*, in *Cymbeline*).

It is highly probable that in spite of the extraordinary skill displayed in his endeavour to maintain intact the secret of his literary career, some of those who, by reason of Ben Jonson's attack in *Every Man out of His Humour*, or otherwise, had become acquainted with the mystery, were inclined to regard Bacon, on account of the lofty ideas of freedom advanced by his Muse in her new *Temple of Castor*, as the *Calydonian Boar* turned loose by *Diana* (whose Crescent was displayed upon his Crest and Shield) to ravage the crops and therefore to be himself hunted down.

Consequently it seems scarcely surprising to find Bacon turning for a literary Emblem to that other Heraldic device, the more inspiring Twin Stars borne upon his Shield ; since, remembering Ovid's legend of the hunting by the heroes of the *Calydonian Boar*, we are led to consider him in the character of the hunter rather than of the hunted—as the immortal *Pollux* shaking his spear, rather than the mortal Boar !

Did Bacon himself expect his own Boar to be ultimately hunted down by his own Emblems ?

John Marston very naturally cast his eye upon the name " Shake-speare " and the various little woodcuts displaying *Castor* and *Pollux*, and

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evidently thought them good matter for satire, for we find him writing :

“ . . . A hall, a hall,
Room for the spheres, the orbs celestial
Will dance Kempe's jig : they'll revel with neat
jumps ;
A worthy poet hath put on their pumps.
O wits quick, traverse, but sance ceo's (? sans ceci)
slow ;
Good faith, 'tis hard for nimble Curio.
Ye gracious orbs, keep the old measuring,
All's spoil'd if once ye fall to capering.
Luscus what's play'd to-day ? Faith now I know
I set thy lips abroach, from whence doth flow
Naught but pure Juliet and Romeo.”

(*The Scourge of Villainy*, Sat. XI., 29 *et seq.*)

Here fun is made of Bacon's adoption of “ the orbs celestial ”—*Castor* and *Pollux*—as his emblems—“ a worthy poet hath put on their pumps.”

The explanation that Bacon had adopted as his literary Emblems the Ledæan Stars, suggesting the *nom-de-plume* “ Shake-speare,” when coupled with a passage to be found in Abraham Cowley's *Ode*, which was preserved in Bishop Tenison's *Baconiana*, probably for this very reason, reveals to us that Harvey and Cowley spent their nights together, engaged in the study of “ Shake-speare ” :

“ Say, for you saw us, ye immortal Lights,
How oft unweari'd have we spent the nights ?
Till the Ledæan Stars so fam'd for Love,
Wondred at us from above.

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We spent them not in toys, in lusts, or wine ;
 But search of deep Philosophy,
 Wit, Eloquence and Poetry,
 Arts which I lov'd, for they, my Friend, were
 Thine."

(Cowley, *On the Death of William Harvey*.)

It is to be noticed that Mr. A. E. Waite, in the *Occult Sciences*, p. 170, tells us that " the science of the stars has discovered that the responsibility of the spiritual hierarchy is shared by the great constellations, and it has been decided by German adepts in the mysteries of celestial influence that Frankfort is ruled by the Ram, Wurtzburgh by the Bull, and Nuremburgh by the Twins, which should therefore be the sign of the Rosicrucian Fraternity " —as well as of Francis Bacon.

In Ben Jonson's Masque, *Time Vindicated*, there is a passage which seems directly suggested by the woodcut bearing the " A A " mark to be found in the First Folio, and reproduced at the head of this chapter :

" FAME. What are this pair ?

EYES. The ragged rascals ?

FAME. Yes.

EYES. Mere rogues—you'd think them rogues,
 but they are friends ;

One is the printer in disguise, and keeps
 His press in a hollow tree where he conceals him,
 He works by glow-worm light, the moon's too open.

The other zealous rag is the compositor,
 Who in an angle, where the ants inhabit
 (The emblems of his labours), will sit curl'd
 Whole days and nights, and work his eyes out for
 him.

NOSE. Strange arguments of love ! ”

(Ben Jonson, *Time Vindicated*, 1623.)

The “ angle ” mentioned in the above seems to be an allusion to the “ A A ” mark, wherein the busy so-called “ ants ”—the Emblems, *Castor* and *Pollux*, with their sheaf of corn—are to be seen reclining (*vide* Fig. vi). The idea appears to have been suggested to Ben Jonson by a passage to be found at the commencement of the sixth book of Bacon’s *De Augmentis*, of which the 1640 translation reads :

“ Any man may, excellent King, when he pleases, take the liberty to jest and laugh at himself or his own projects. Who, then, knows as there is a book in the famous library of St. Victor entitled ‘ *Formicarium Artium* ’—whether our book may not be an accidental transcript of its contents. We have indeed only accumulated a little heap of dust and deposited therein many grains of the arts and sciences whereto ants may creep to repose awhile, and betake themselves to their labours ; nay, the wisest of Kings points out the ants as an example to those whose only care is to live upon the main stock, neglecting to cultivate the fields of science, and reap a new harvest of discoveries.”

Let us now turn to *The Mountebanks’ Masque*,

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which in recent years has been attributed, probably correctly, to Francis Bacon. In this, one of the characters, *Paradox* (? Bacon himself, the name is singularly appropriate), tells us :

“ If there be any here desirous to be instructed in the mystery of paradoxing, you shall have me at my lodging in the black and white Court, at the sign of the Naked Boy.”¹

“ Black and White ”—grey, instantly suggest to the mind Gray’s Inn ; whilst the “ Court ” is evidently an allusion to the famous Gray’s Inn Court of olden days in which Francis Bacon for a time resided, known as Coney Court—places ever to be remembered on account of Bacon’s long association with them. A coney constantly appears in the woodcuts used as chapter headings to books apparently connected with Francis Bacon—for instance, in Fig. vi reproduced from the First Folio (*ante* p. 93). The “ Naked Boy ” (? *Castor*) is clearly an allusion to the twin naked boys of the woodcuts and of Player Shakspeare’s monument, since the name *Castor* includes that of *Pollux* (*vide post*, Fig. xii).

One of the most singular coincidences in connection with the story of Francis Bacon is that a Coat of Arms and Crest such as his, which no others could adequately have replaced, should have come

¹ Marston’s Works. Bullen’s ed. Vol. III., p. 440.

by the mere accident of birth to a man capable of making such a use of them.

Apparently he was given by Ben Jonson, one of the most learned of his poetical contemporaries, in *The Poetaster*, the significant name of *Ovid junior*, because of his being the possessor of that amazing series of hereditary emblems dealt with in this volume, which seems to supply a complete new Book of *Metamorphoses*.

In Bacon's fertile brain, *Castor and Pollux*, the mortal and immortal in conjunction, symbolised the lower and higher natures of men, the body and the soul ; and the thoughts thus suggested led him perfectly naturally to connect the emblem with the opposing principles of evil and good, ignorance and knowledge ; and with Player Shakspeare and "Shakespeare," the modern *Castor and Pollux* !—possibly also with the immortal *Sancho Panza* and *Don Quixote* ! In fact with all his illuminating and poetical doctrine of antitheta.

The part these subtle reflections played in the philosophy of life adopted by him is very striking, and perhaps of all his brilliant and poetic thoughts one of the most beautiful is that which teaches that, as *Castor and Pollux*, regarded as allegorical, combine in one the mortal and immortal principles, so in every evil there is a corresponding and, perhaps, compensating good, and in all good a corresponding evil :

" O benefit of ill ! now I find true
 That better is by evil still made better ;
 And ruin'd love, when it is built anew,
 Grows fairer than at first, more strong, far
 better."

(*Sonnet CXXXIX.*)

And thus we are led on to the consideration of perhaps the most extraordinary of the many paradoxes connected with Bacon : that whilst, on the one hand, the pursuit of that towering Falcon of Player Shakspeare tends, apparently, nowhither save to that historic yet unromantic and insanitary heap garnered so carefully by old John Shakspeare in the street of Stratford-on-Avon ; yet on the other, perhaps attracted by his petulant squealings, " A A," the pursuit of that immortal little Boar bearing Diana's crescent emblem leads us upward, to the Twin Stars upon the Boar's own Shield, which we find satirised in such a kindly fashion by John Lyly in the play of *Endimion*.

" ENDIMION (? Fr. Bacon). . . My thoughts
 Eumenides, are stitched to the starres."

(*Endimion*, I., I.)

It is therefore not surprising to find the ideas suggested by the various Emblems and Devices associated with Bacon's Arms and Crest—or perhaps it would be more correct to say, read into them by his own genius in the manner herein attempted to be indicated—scattered through the pages of " Shakespeare."

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The Comedy of Errors,¹ in particular, seems mainly based upon thoughts suggested by *Castor* and *Pollux*, for "Shakespeare," like Bacon, was evidently very deeply impressed with the sublime theory that we should look for :

" . . . tongues in trees, books in the running brooks,
Sermons in stones, and good in everything."

(*As You Like It*, IX., i.)

Did "Shake-speare" intend, in addition to their more obvious interpretation, to suggest in those lines that we should look for "tongues in trees," to the Acorn-bearing Oak ; for "books in the running brooks," to Ben Jonson's parody, in *Every Man out of His Humour*, of the voyage of the head of *Orpheus* down the *Hebrus* river ; and for "sermons in stones," to Bacon's Emblems—the twin diamond Stars, *Castor* and *Pollux* ?

Perhaps, as is only to be expected, Bacon himself best expressed the feelings which a thoughtful study of the use made by him of his grand Emblem is calculated to inspire ; for in one of those eight mysterious added pages of "Puttenham's" *The Arte of English Poesie* we read of a strange, mythical device of a mythical King of China—twin serpents, with words purporting love and fear.

¹ Vide W. F. C. Wigston, *The Columbus of Literature*. This work displays a marvellously deep insight into the origin and meaning of some of "Shakespeare's" plays ; *The Comedy of Errors*, in particular.

And then we are told, in words which, it is suggested, could only have been inspired by thoughts of that other and far more spiritual device of the great Twin Brethren: "For the beauty and gallantnesse of it, besides the subtility of the conceit, and princely pollicie in the use, more exact than can be remembered in any other of any European Prince, whose devises I will not say but many of them be loftie and ingenious, many of them lovely and beautiful, many other ambitious and arrogant, and the chieftest of them terrible and full of horror to the nature of man, but that any of them be comparable with it for wit, virtue, gravitie, and if ye list braverie, honour and magnificence, not usurping upon the peculiars of the gods. In my conceit there is none to be found." (*The Arte of English Poesie*. Arber's reprint, p. 120.)

This passage would seem strangely exaggerated if applied to the so-called Chinese device of twin serpents; but if the writer were Francis Bacon, with his noble device of the great Twin Brethren in his mind, as is, indeed, suggested by the very Baconian antithesis of love and fear, then the remarks are wonderfully well justified; and, moreover, *Castor* and *Pollux* did not usurp upon "the peculiars of the gods," since they were merely heroes ranked among the gods on account of their virtues and merits, and therefore quite proper, as

well as singularly appropriate, for use as his own Emblem :

“ BEL. O thou goddess,
Thou divine nature, how thyself thou blazon'st
In these two princely boys ! They are as gentle
As zephyrs, blowing below the violet,
Not wagging his sweet head ; and yet as rough,
Their royal blood enchafed, as the rud'st wind,
That by the top doth take the mountain pine
And make him stoop to the vale. 'Tis wonder
That an invisible instinct should frame them
To royalty unlearned, honour untaught,
Civility not seen from other, valour
That wildly grows in them, but yields a crop
As if it had been sowed ! ”

(*Cymb.*, IV., ii.)



Fig. vi



Fig. vii

CHAPTER IV

THE TRAIL OF THE BOAR :

Part I.—In Books and Emblems

“Vulnera fecissent ; nisi setiger inter opacas
Nec jaculis isset, nec equo loca pervia silvas.”

(Ovid, *Met.*, VIII., 376.)

THERE appeared in Paris in the year 1610 the first edition of a work by Carolus Paschalius, Pasquale, or Charles Pascal, called *Coronæ*, which was republished in 1671 with the addition of “A A” marks.

A copy of the first edition, now in the British Museum, bears upon its cover the Royal Arms of England, with the Prince of Wales’s Plumes at the four corners ; although the Museum officials state that it is not from the Royal Libraries.

It probably originally belonged to Prince Henry, the son of King James I., and was perhaps sold with other possessions of Charles I. during the Commonwealth.

Was this volume a gift by Francis Bacon himself to Prince Henry? This appears to be not at all improbable.

The title page reads as follows :—

*Caroli/Paschalii/Regis in Sacro/Consistorio Con-
siliarii,/et apud Rhætos Legati/CORONÆ./Opus
quod nunc primum in lucem editur/distinctum X.
libris ; quibus res omnis coro/naria e priscorum eruta
& collecta monumen/tis continentur./Parisiis.*

Over the word “*Parisiis*” are displayed the Arms of King Henry of Navarre, above these appearing the Crown of France with the *Fleur de lys*, and beneath them a small Crown with the initial letter of Henry’s name upon it; whilst following this title page is a Dedication headed : “*Henrico Quarto Francorum Navarræque Regi Christianissimo.*”

Above this is placed a little woodcut (reproduced above, at the head of Chapter I., as Fig. i), which displays the winds blowing up flames upon the round caps of *Castor* and *Pollux*.

An examination of *Coronæ* will perhaps suggest to my readers, as deserving of careful investigation, the question : whether that work may not comprise a series of notes by Francis Bacon with special reference to his emblems, and largely made use of by him in his *Wisdom of the Ancients* and the Poems and Plays of “*Shakespeare*” ; these notes being the husks from which he had extracted and

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utilised most of what he regarded as of value? However this may be, "Shakespeare" appears not to be fully intelligible unless read in conjunction with Paschal's work.

In the 1671 edition of *Coronæ* the Dedication to Henry of Navarre and the woodcut over it were omitted, and an engraved Frontispiece substituted (*vide* Plate XIII).

In the upper part of this Frontispiece, in front of a temple of Jupiter, the rounded form of which suggests the Globe, is represented a stage, upon which *Castor* stands looking enquiringly at *Apollo*, apparently amazed because a female figure representing London — as is evidently indicated by the White Tower and the ships and balance in her right hand, and by Father Thames at her side — is crowning a rustic actor, the scene being perhaps intended to suggest London, in the character of *Titania*, crowning Player Shakspeare, in the character of *Bottom*, the Weaver, as the Poet "Shake-speare."

Below the stage is displayed a feast of *Bacchus*, and there, upon the table in front of the god, reclines a little recumbent image—perhaps intended to suggest the slumbering *Pollux*-Bacon of the Shakspeare shield, whilst a figure, doubtless intended to represent the "Tenth Muse" of "Shakespeare," presents a full flowing bowl to the god of wine, comedy and tragedy; behind her, half obscured, being seated the long lost *Pollux*.

The new title page is as follows :—

*Caroli Paschalii/Regis in Sacro Consistorio Con-
siliarii/& apud Rhætos Legati/CORONÆ/Opus X.
Libris distinctum; quibus/res omnis coronaria e
priscorum eruta &/collecta monumentis continetur./
Lugduni Batavorum/Ex Officina Joannis a Gelder/
M DC LXXI./*

A copy of this edition also is to be found in the British Museum, evidently from the library of George III., since it bears his Crown upon the binding. In it is to be found the little woodcut with the “A A” mark (*vide* Fig. iii) which first appeared in James VI.’s book on Poetry in 1584–1585, and reappeared in the 1612 edition of *Don Quixote*.

To write at any length about the contents of *Coronæ* is needless, the most noticeable feature of the book being that many of its sentences read so curiously like bald translations of English into Latin, that it is difficult for an Englishman to imagine a foreigner could ever have been the author.

In 1638 Dr. William Rawley, Bacon’s chaplain, published in London, in Latin, the first collected edition of Bacon’s works. It included the *Advancement of Learning*, the reverse of the separate title page of which bears the imprimatur of William Bray, Chaplain to the Archbishop of Canterbury, printed under a border of Acorns, whilst on the

next page we find a small woodcut in which are represented twin Acorns and twin Hyacinth flowers. In the same volume are several reproductions of the woodcut, Fig. ii (*ante* p. 26), apparently representing *Castor* and *Pollux* in duplicate, to correspond with their duplication on Bacon's Shield, and perhaps intended to suggest the concealment of Bacon's identity as a poet, and the glorification of Player Shakspeare. For on one side *Pollux* is displayed as overthrown, and *Castor* as riding triumphantly away; whilst on the other, *Pollux* is represented as shielding, or hiding, himself from the rays of *Phæbus Apollo*, leaving *Castor* again to ride off in safety in the full glory of his beams.

Amongst the books bearing the "A A" and *Gemini* emblems there is an edition of Plautus printed in 1622 by Samuel Crispinus, and stamped by hand, "Geneva"—the name of the place in which it was actually printed having been blocked out.

It contains the *Menæchmi*, the foundation of *The Comedy of Errors*. Amongst those with a reverse "A A" mark is an edition of Juvenal printed at Amsterdam by Henry Webster in 1684, which, of course, contains the satires upon *Crispinus*, of which Ben Jonson made such brilliant use in *The Poetaster* when attacking Francis Bacon and Player Shakspeare.



CAROLVS
PASCHALIVS
de
CORONIS
LVG BAT.

JOH. a GELDER. 1671.

FRONTISPIECE OF 1671 ED. OF C. PASCHAL'S CORONAE

It contains also an allegorical engraved Frontispiece reproduced as Plate XIV.

In this the central figure is *Minerva*, her foot resting upon the Globe (? Theatre), which lies upon the stage beside a dead peacock—a symbol of Bacon's suppressed Emblems — whilst behind her is a crocodile, suggesting mystery and fruitfulness.

Bacon's emblems are represented (following the name—"the Peacock"—given to the constellation of *Castor* and *Pollux* by the Arabians, who regarded it as idolatrous to call the stars after persons) by the dead peacock, the head of which can be seen beneath *Minerva's* Shield, near the fallen spear, its feathers, converted into twin fans, or stars (*Gemini*), being displayed upon a pillar behind *Juno*.

Juno was the patroness of the *Galli*, who wore her image upon their breasts, and may be regarded as very closely corresponding with the strolling players of the mystery plays.

Moreover, in the sinister top corner of Plate XIV., as though translated to the skies, appears the figure of a man holding in one hand what appears to be a laurel wreath, and in the other a sword. Possibly he is intended again to represent Player Shakspeare in the character of Bottom: "Bless thee, Bottom! bless thee! thou art translated!" The priests of

*Apollo*¹ were called "Lions," and it is remarkable that, in the *Midsummer Night's Dream* (Act I., Sc. ii.), *Bottom* wants to play the part of a lion:—"Let me play the lion too. I will roar, that I will do any man's heart good to hear me." Was *Bottom* desirous of becoming, or being deemed to be, a high priest of *Apollo*—a poet?

In 1647 the prose works of Francis Bacon's early satirist, Joseph Hall, the learned Bishop of Norwich, were printed and published in London. The volume bears upon its engraved title page (*vide* Plate XV.) Bacon's Twin Pillars, wreathed around with vines bearing bunches of grapes, and upon the upper part of this Plate appear seven acorns.

Moreover, at the top of page 115 of Hall's book is to be found the little plate a reproduction of which is placed at the head of Chapter IV. (Fig. vii, p. 94). This displays Bacon's Emblems, *Castor* and *Pollux*, represented as twin peacocks captured by angels; perhaps, like the title page, suggesting that something of importance in the work relates to Francis Bacon. It may be here mentioned that twin peacocks take the place of, and represent, *Castor* and *Pollux* on the title pages of the first

¹ An extremely interesting article on *The Worship of Mithras*, by Lieut.-Col. G. R. B. Spain, C.M.G., F.S.A., appears in the *Cornhill Magazine*, July 1927, p. 89.



FRONTISPIECE TO JUVENAL'S *SATIRES*. ED. 1684, AMSTERDAM

editions of *Venus and Adonis* (1593) and *Lucrece* (1594). (*Vide* Plate XV.)

The Rev. Walter Begley, M.A., in "Is It Shakespeare?" drew attention to the method adopted by John Marston in his *Satires* of 1598 of identifying Bacon by means of his Motto :

"What not *Mediocria firma* from thy spite."
(Marston, *Sat.*, IV., 77.)

This, Mr. Begley pointed out, elucidates the mystery of the writer satirised by both Marston and Bishop Joseph Hall under the name of *Labeo*. *Labeo* was very clearly indicated in Marston's supplementary verses to his *Pigmalion* as representing the author of *Venus and Adonis*, and it is equally clear from the use made by Marston of the motto, *Mediocria firma*, that the author he alluded to was Francis Bacon, since this is the latter's well-known family motto. (*Vide* Plate IX.)

"Labeo," as a satirical name for Bacon, was possibly taken by Hall from that of the ancient writer Labeo, the author of a work mentioned by Servius, but now lost, entitled : " ' Of the Animated Gods,' *De Diis quibus Origo Animalis est*, and (who) consequently supposed the distinction . . . between natural Gods such as the Stars, and Gods animated such as men, whom a kind of consecration raised to the Order of Gods . . . Servius speaks for himself as well as Labeo, since among the

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different etymologies of the word *Indiges* he gives this :

Vel certe Indigetes sunt Dii ex hominibus facti.”¹

It is remarkable that “Shake-speare” should have written :

“Or whether shall I say mine eye saith true,
And that your love taught it this alchemy,
To make of monsters and things indigest,
Such cherubims as your sweet self resemble,
Creating every bad of perfect best,
As fast as objects to his beams assemble,”

(*Sonnet CXIV.*)

for here the word “indigest” was apparently intended as a play upon the word “indiges”; whilst it may be pointed out that the curious use in the sonnet of the word “monsters” was also apparently noted and satirised by Ben Jonson in *Every Man out of His Humour* :

“You that have so graced monsters, may like men.”

Bishop Hall’s poetical satires upon *Labeo* are very fully quoted and explained by Mr. Begley,² and it is needless therefore to do more than refer my readers to the latter’s book, which, however, does not mention the Bishop’s prose works.

¹ “Mythology and Fables of the Ancients explained from History,” Abbe Banier, 1739. Vol. I., p. 446.

² “Is it Shakespeare?” p. 12 *et seq.*



VENVS AND ADONIS

*Vilia miretur vulgus: mihi flauus Apollo
Pocula Castalia plena ministrat aqua.*



LONDON

Imprinted by Richard Field, and are to be sold at
the signe of the white Greyhound in
Paules Church-yard.

1593.



The year 1623 will ever be memorable in the history of literature on account of some famous books produced in it ; one being Francis Bacon's *De Dignitate et Augmentis Scientiarum* ; the other, " Shake-speare's " immortal First Folio.

In February of the same year, when the two great works must have been in the hands of printers or publishers, Bishop Joseph Hall preached a sermon (*vide* Joseph Hall's Works, ed. 1647, p. 459) entitled : " The Great Imposter, laid open in a Sermon at Grayes Inn, Feb. 2, 1623, by Jos. Hall. Imprinted at London, 1643." John Marston, so far back as 1598, had written of the Bishop's spite, and unfortunately this sermon must, it is to be feared, be regarded as a further attack upon Bacon—this time in connection with the two above mentioned books.

The sermon is preceded by a dedication : " To the most noble, and worthily Honoured Societie of Grayes Inne : at whose Barre this Impostor was openly arraigned : J. H. Humbly dedicated this publicke life of his weake and unworthy labour."

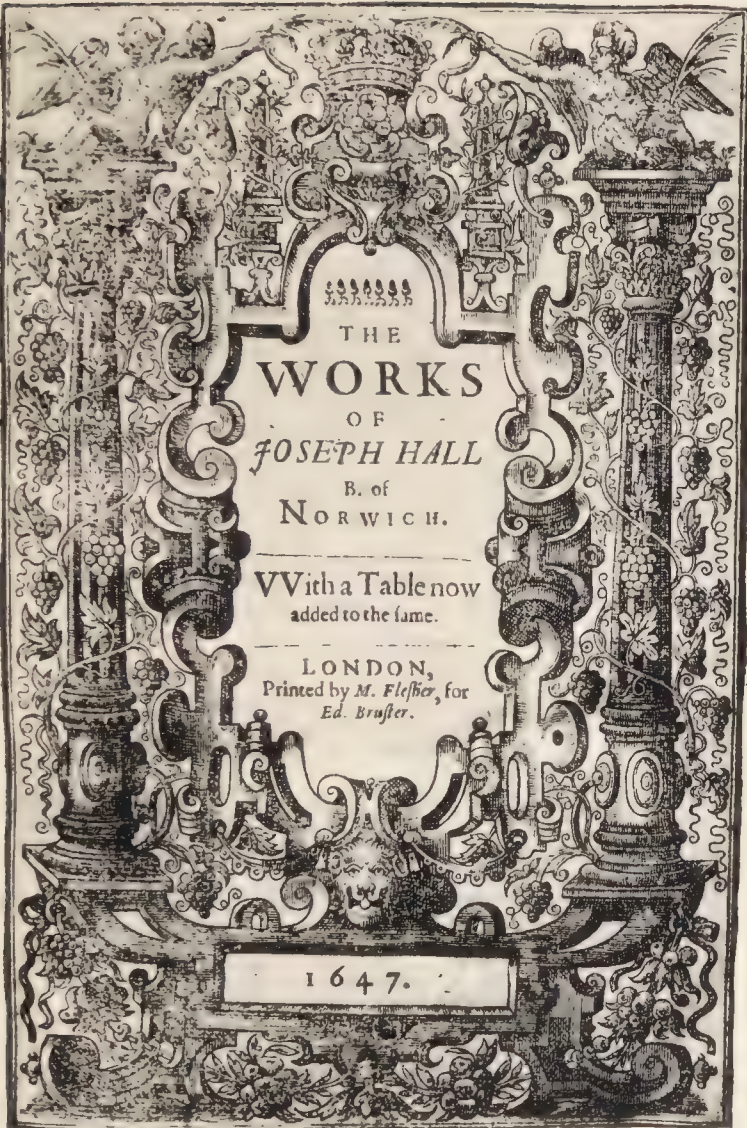
When we consider how largely Bacon's life centred in and around Gray's Inn, it is hardly possible to believe that he would have been absent when his friend and former satirist was to be the preacher. Indeed, we can almost picture that venerable old man, broken by his troubles, seated

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amidst the Benchers awaiting the delivery of the sermon.

It is perhaps necessary here again to remind my readers that Bacon's chief literary Emblems were *Castor* and *Pollux* (famous for their Ship), drawn from the twin Stars upon his Shield, and suggesting both the swan and the peacock ; that the Crest or Emblem given to the player, William Shakspeare, was the Falcon ; and that Bacon was apparently also well acquainted with the cuckoo and its curious customs.

The Bishop commenced his sermon (which is extremely lengthy) as follows :—" I know where I am ; in one of the famous Phrontisteries of Law and Justice : wherefore serves Law and Justice, but for the prevention or punishment of fraud and wickedness ? Give me leave therefore to bring before you, Students, Masters, Fathers, Oracles of Law and Justice, the greatest Cheator and Malefactor in the world, our owne heart. It is a great word that I have said, in promising to bring him before you ; for this is one of the greatest advantages of his fraud, that he cannot be seene : That as that old Juggler *Appolonius Thyanæus*, when he was brought before the Judge vanished out of sight ; so this in his very presenting before you, dispeareth (sic)¹ and is gone ; yea so cunningly,

¹ Was " dispeareth " a word newly coined to suggest the disappearance of " Shake-speare " from Bacon's life ?



that he doth it with our owne consent, and we would be loath that he could be seen."

Can this mean anything, having regard to the audience before whom it was preached, and where, except that the Bishop disapproved most strongly of Bacon having published the First Folio of "Shakespeare" under another name than his own?—but yet consented?

The Bishop proceeded :

"Therefore as an Epiphonema to this just complaint of deceitfulnesse, is added, *Who can know it?* It is easie to know that it is deceitful, and in what it deceives, though the deceits themselves cannot be knowne, till too late ; as we may see the ship, and the sea, and the ship going on the sea, yet the way of a ship in the sea (as Salomon observes) we know not. . . . See then, I beseech you, the *Impostor*, and the *Imposture* ; The Impostor himselfe, the heart of man ; the Imposture, Deceitful above all things. . . . The understanding is doubly deceitfull ; it makes us believe it knows those things which it doth not ; and that it knows not those things which it doth : As some foolish Mountebank, that holds it a great glory to seeme to know all things. . . . In the first kind ; what hath not the fond heart of man dared to arrogate to itselfe ? " Here the Bishop attacks Bacon's Emblems : " It knows all the starres by their names ; tush, that is nothing ; it knows what the

starres¹ mean by their very lookes, what the birds² meane by their chirping, as *Appolonius* did ; what the heart meanes by the features of the face ; it knowes the events of life by the lines of the hand ; the secrets of Art, the secrets of Nature, the secrets of State ; the secrets of other's hearts, yea the secrets of God in the closet of heaven. . . . And (as it commonly falls out, that superfluous things rob the heart of necessary) in the meane while, those things which the heart may, and would know, it lightly misknowes : as our senses are deceived by distance, or interpositions, to think the Starres beamie and sparkling ; the Moone horned, the Planets equally remote, the Sun sometimes red, pale other some : so doth also our understanding erre, in mis-opinion of divine things . . . so as the common knowledge of men, though they think it a torch,³ is but an Ignis Fatuous to lead them to a ditch : . . . Ye have seen the face of this Cheator, looke now at his hand, and now ye see who this Deceiver is, see also the sleights of his deceit, and therein the fashion, the subject, the sequel of it, from when we will descend to our Demeanour, towards so dangerous an Imposter . . . The fashion of his deceit is the same

¹ *Castor* and *Pollux* ?

² The Swans, the Peacocks and the Falcon—perhaps also the Cuckoo ?

³ " The torch " is particularly suggestive of Francis Bacon. Vide *De Sapientia Veterum*. " Prometheus or the state of Man."

with our ordinary Juglers ; either cunning conveyance or false resemblance. Cunning conveyance, whether into us, in us, or from us."

The sermon certainly cannot be included among the Bishop's "Toothless Satires," and although he was fully justified, if he thought fit so to do, in protesting against Bacon suppressing his name as the author of "Shake-speare's" Plays on the publication of the First Folio in 1623—but scarcely in protesting against his advocacy of the advancement of learning—yet having regard to the unfortunate position, at the time, of that most unhappy writer, and also to Hall (as he disclosed in his Satires)¹ having had the opportunity of following the poetical career of Bacon with evident admiration, it seems impossible to read this thinly veiled criticism except with regret. Bacon, as most clearly appears from all his writings, seems to have devoted his life to the service of God and man ; he evidently regarded himself as having a mission to perform ; and he was certainly the best judge of the manner in which to accomplish this.

The ram's head and horns (to be found in some of the little engraved chapter headings of old books of the time of Bacon) were associated with *Jupiter*, and, in his *Advancement of Learning*, Bacon tells us that Jupiter is "the planet of civil society and

¹ *Vide* Rev. Walter Begley, "Is it Shakespeare?" p. 16, and his "Bacon's *Nova Resuscitatio*," Vol. II., Chap. III., p. 22.

action," thus also furnishing a key to still another possible meaning of the various allegories we are now considering. For reading them in this light we can see that Bacon may have been metaphorically regarded by those who knew him best not only as a high priest of *Apollo*, but as a priest of *Jupiter* also, as being one of the greatest teachers of everything that would conduce to the proper and orderly government, and promote the education, civilisation and welfare of a free people.

Moreover, the ram's head in those curious designs is clearly also intended to be reminiscent of the association of *Castor* and *Pollux* with Jason and Orpheus in the famous voyage of the *Argonauts* in search of the Golden Fleece.

The following verses appear to have been in part suggested by the purple toga which Bacon was thus considered entitled to wear :

“ Adon deafly masking thro
 Stately troupes rich conceited
 Show'd he well deserved to,
 Love's delight on him to gaze,¹
 And had not love herself intreated.
 Other nymphs had sent him baies

Eke in purple roabes distain's
 Amidst the center of this chime
 I have heard saie doth remaine
 One whose power floweth far,

¹ The person referred to as *Adon* was thus clearly a “concealed Poet.”

That should have been of our rime
The only object and the star.

Well could his bewitching pen,
Done the Muses objects to us,
Although he differs much from men
Tilting under Frieries
Yet his gilden art might woo us
To have honored him with laies."

(Thomas Edwards, *Narcissus*, 1595.)

For the above lines I am indebted to Mr. Walter Begley's "Bacon's *Nova Resuscitatio—The Exit of Shakspeare*" (Vol. II., p. 100).

That learned writer there remarks (with reference to the question : Who "should have been the only object and the star" of Edwards' rime?) that : "Some have said the Earl of Oxford, de Vere ; some Lord Buckhurst ; some Southwell the Jesuit, others Essex or Raleigh.

"Henry Morley thought Michael Drayton, and Dr. B. Nicholson thought Shakespeare ; Dr. Grosart and the Rev. W. E. Buckley, the editor of the rare book itself, both declared for Bacon.

"So do I. For I cannot see how with anyone else we can get out of the 'Adonis' allusion—a poem which had just been written and was already becoming famous."

Not only did the priests of antiquity wear the purple coloured garment, but Paschal (*De Coronis*, ed. 1671, p. 397) tells us (on the authority of Pliny

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and other ancient authors) that in July, upon the feast day of *Castor* and *Pollux*, after the sacrifice, the equites rode upon horses through the city crowned with olive and wearing purple coloured togas embroidered with palm, like conquerors returning from battle bearing with them peace. A thought of these celebrations must have been in the mind of "Shakespeare" when he wrote :

"Incertainties now crown themselves assur'd,
And peace proclaims olives of endless age."
(*Sonnet CVII.*)

Crowns of olives were supposed to be the special gifts of *Jupiter* as rewards to the victors in the Olympic games, so that crown and toga were both appropriate to, and suggestive of, *Pollux* as the son of *Jupiter*.

There is another poem bearing upon this—an Epigram by Samuel Sheppard, which is quoted in part (without my having an opportunity of verifying it) from Mrs. C. C. Stope's "The Bacon-Shakspere Question Answered" (p. 168), since it sums up extremely well what appear to be contemporary views with regard to Bacon and his Emblem, *Castor* and *Pollux* :

"Thou were truly priest-elect
Chosen darling of the nine,
Such a trophy to erect,
By thy wit and skill divine.

That were all their other glories
Thine excepted torn away
By thy admirable stories
Their garments ever would be gay."

(*On Shakespeare.*)

In these verses "Shakespeare," it will be noticed, is spoken of as "priest-elect"—the "trophy" being apparently the First Folio edition of the Plays, and the combination of epithets suggesting that Edwards credited the author with an ethical purpose in his writings.

Bacon, we should remember, clearly indicated in his *Wisdom of the Ancients* that he regarded Poetry as closely allied with ethics and divinity.

He apparently believed (as did Samuel Taylor Coleridge, *vide* his XIth Lecture) that in the mysteries connected with the pagan gods lay concealed a traditional knowledge of the Supreme Being which had descended from primitive times.

Bacon's views as a reformer seem condensed into these words: "Now of all the enemies that have contributed to the divorce between the intellect and the world, authority is the most formidable. Authority has substituted the little world of this or that philosopher for the great and common world; it has encouraged indolence and suppressed inquiry. Authority must therefore be first pulled down from her throne before truth can reign supreme in the realm of philosophy."

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There are, unfortunately, indications that, amidst a perfectly reasonable and intelligible revolt in some quarters against the more onerous, and often needlessly burdensome, restrictions and limitations of civilised life, perhaps in part (paradoxical as the suggestion may at first appear) because of that revolt, authority of the kind Bacon worked so hard to overthrow seems to be again raising its head.

Possibly, indeed, democracy may prove even more inimical, as in the past, to the freedom of the human mind than autocracy, unless the lessons taught so well by Bacon and "Shakespeare" are learnt and appreciated by it.

" Authority, which did a Body boast,
Though 'twas but Air condens'd, and stalk'd about,
Like some old Giant's more Gigantic Ghost,
To terrifie the Learned Rout
With the plain Magick of true Reason's light,
He chac'd out of our sight,
Nor suffer's Living *Men* to be misled
By the vain shadows of the Dead
To Graves, from whence it rose, the conquer'd
Phantome fled ;
He broke that Monstrous God which stood
In midst of th' Orchard, and the whole did claim,
Which with a useless Sith of Wood,
And something else not worth a name
(Both vast for shew, yet neither fit
Or to Defend, or to Beget ;
Ridiculous and senseless Terror !) made
Children and superstitious Men afraid.

The Orchard's open now, and free ;
Bacon has broke that Scar-crow Deitie."

(Abraham Cowley, *To the Royal Society*.)

It is a curious fact that there appears to be little or nothing which politics will not degrade, and the life of Bacon himself seems to afford a disastrous example of this. Of him, however, it must be remembered that whilst he wrote as one sublimely inspired for the benefit of posterity, so that we seem only now beginning to reap the fruits of his vast and varied labours, yet the sole means available to him of acquiring the influence and wealth necessary to enable him to propagate his ideas, was to work with the politicians of his day !

This excursion by Francis Bacon into the field of politics, inspired, so far as we can ascertain, solely by a philanthropic desire to obtain influence, power and wealth to be used for entirely unselfish purposes, forms a very important feature of his life. He himself said : " Ego certe Rex Optime et in iis quæ nunc edo et in iis qua in posterum meditor, dignitatum ingenii et nominis mei (si qua sit) seapias sciens et volens proficio dum commodis humanis inserviam " (*De Augmentis*, Book VII.). It may, indeed, ultimately come to be accepted that nothing finer is recorded in the history of mankind since Buddha—" who cast away my world to save my world "—left his princely home and went forth seeking salvation for his people, or

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since *Pollux* refused immortality unless it might be shared with his much loved brother *Castor*, than that self-sacrificing abandonment by Bacon of his beloved Poetry and literature for "the public means, which public manners breeds."

It appears impossible to discover any reason for this, save only his love for that helpless, because illiterate, ignorant and superstitious multitude surrounding him, who, he had insight enough to see clearly, had implanted in them something of the Divine, and yet, largely because of this, were the prey of all who chose to take advantage of their want of knowledge for their own selfish ends.

The Hindoos, with their deeper spiritual insight, would doubtless have venerated Francis Bacon as a second Buddha (had he been sent amongst them), for the manner in which, regardless of good or evil report, he, like the Sun, penetrated into the dark places of the Earth, extracted its secrets, and revealed them, that men might benefit by avoiding the evils and errors he had discovered, and wished to remedy.

Samuel Taylor Coleridge, in his "Notes on *Julius Cæsar*," says: "I know no part of Shakespeare that more impresses on me the belief of his genius being superhuman, than this scene between Brutus and Cassius (Act IV., Sc. 3). In the Gnostic heresy it might have been credited with less absurdity than most of their dogmas, that the Supreme had

employed him to create, previously to his function of representing, characters." And yet wholly unjustly, Bacon's association with politics has been disastrous to his reputation.

But in spite of this, the influence of Bacon and "Shakespeare" in the moulding of that grand old English constitution to which our fathers owed their marvellous liberties has probably been far greater than is commonly known. It is to Lord Hugh Cecil that we are indebted for what might almost be regarded as that constitution's death-knell—a death-knell delivered, too, in language which the silver-tongued Bacon—"Shakespeare" himself might well have applauded, and of which a fragment is here quoted because it is so strangely reminiscent of Bacon's great emblems of orderly liberty—*Castor* and *Pollux*. For Lord Hugh Cecil told us: "I look upon our Constitution with something more than the reverence with which a man of good taste looks upon an ancient and beautiful building. I look upon it as a temple of the twin deities of Liberty and Order which Englishmen have so long worshipped to the glory of their country. Let us then go into the temple and con over its stones and saturate ourselves with its atmosphere, and then, continuing its traditions let us adorn and embellish it. Then we too shall partake of its renown, our figures will, perhaps, be found in it, our names be graven on its stones, and

so we shall attain a measure of immortality. High on the eminence of its glory our fame will stand safe and secure, safe from the waters of oblivion, safe from the tide of time."

The desire for freedom seems innate to mankind, but unfortunately it is difficult for any one to form a workable idea of, or how to attain to it, higher than that which his environment or his education has suggested to him; for, as Bacon has told us, "a man is but what he knoweth"; and for this reason democracies have in the past always destroyed freedom. In this consideration perhaps lies what may ultimately come to be recognised as the most fatal objection to the claim put forward on behalf of Player Shakspeare of Stratford-on-Avon to the erection of that great monument to the Twin Deities of Liberty and Order, the First Folio of "Shakespeare"—that "immortal crust of almond paste," as Ben Jonson so quaintly, yet so justly, called it in *The Staple of News*. For in "Shakespeare's" days, when a lack of education, of freedom, and of books was almost universal, how was it possible for any man to attain to such a perfect realisation of what freedom meant as is shown in the Elizabethan plays, unless he came from the then somewhat limited class and race in whom the idea of liberty was inbred, and had added to this initial advantage knowledge, by the study of those great masters of the ideal who, in widely

separated ages, and speaking different tongues, had pondered over the fate of the human race, and the best methods of upraising it ; and was also at the same time inspired by a philanthropic desire to stretch a helping hand to those of his fellow-men less fortunately placed than himself.

More interesting by far than the barren study of Player Shakspeare, or of his haunts in and around Stratford-on-Avon, might have been an attempt to solve that deeper problem : whether Bacon—" Shake-speare " was not of descent from that mysterious race, of which one branch, small in numbers yet mighty in achievement—for it was apparently destined to produce just and impartial rulers of men, though too prone in these latter days to despise, and even foolishly to throw away, this wondrous gift of the Gods—drifted Westwards ; whilst another, still more marvellously gifted as Masters of the Ideal, by some strange fate wandered down, long ages ago, into ancient Greece, there to leave a name which can never perish, even though the race itself, having fulfilled its destiny, finally vanished in a cloud of glorious and immortal rhetoric. Whether, in fact, Francis Bacon was not actually akin in race to Plato and Socrates, and, like them, almost divinely inspired to hand on the tradition of the highest creative thought, associated with the loftiest ideals, to distant posterity.

Every free nation seems to have before it two

alternatives with regard to the carrying on of its government. Of these one was possibly devised by Francis Bacon ; at all events it was never practised before his day, and he appears to have been in conflict with the views of his uncle, Lord Burghley, with reference to it. Bacon evidently thought it best to rely upon a broad, unselfish and enlightened system of education for the whole people, which should be specially devised to make them value knowledge, to judge rightly for themselves, and to appreciate duty, truth and justice, and thus to become fitted to estimate " propaganda " at its true value, and to take an active and intelligent part in their own government.

Indeed, the solution which Bacon, were he living, would suggest for the grave problems now existing, would doubtless be to establish at whatever cost the education of the people on lines which should aim at the realisation of that exalted ideal of freedom suggested by the late Lord Roberts : " For what is freedom ? Freedom is the power to realise that which is highest in each of you. It is the power to take upon yourselves the highest duties, whether as citizens or men " (Leeds, 18th April 1913).

It is remarkable how closely this corresponds with Bacon's idea of the proper aims of education as set out by him in the *Advancement of Learning*.

Bacon's idea of bringing about better days

(“ *Moniti meliora* ”) by means of the education of the masses, should perhaps be regarded as the most practical, and possibly the most successful, attempt to improve the lot of mankind that has ever been devised.

The Rev. A. K. H. Boyd (“ The Recreations of a Country Parson,” First Series, Ch. VI., p. 215, ed. 1896), tells us : “ There is a peculiar satisfaction in having a thing, great or small, which was wrong, put right.” And then he adds (in words which seem to have almost a special application to the gigantic task of improving the lot of mankind which appears to have been in the mind of Bacon) : “ Is it a suggestion too grave for this place, that this principle of the peculiar interest and pleasure which are felt in an evil remedied, a spoiled thing mended, a wrong righted, may cast some light upon the Divine dealing with this world ? It is fallen, indeed, and evil ; but it will be set right. And then, perhaps, it may seem better to its Almighty Maker than even on the first day of rest.”

It is a very beautiful thought thus thrown out by Mr. Boyd, and suggests that if all good be indeed Divinely inspired, Bacon’s labours for the welfare of mankind may well seem worthy of being so regarded.

And so, before men unable to read, Bacon placed upon the despised Elizabethan Stage, in the form of “ Shakespeare’s ” plays, the loftiest ideals in the

most attractive form, with the aim, as the Rev. Walter Begley ("Bacon's *Nova Resuscitatio*," Vol. I., p. 215) so well expressed it, "that his own great views might gradually be instilled into the thoughts of men."

People wonder why, if Bacon wrote those plays, he should have suppressed his identity. Walt Whitman, a bard gifted with that wondrous inspired insight into the inner meaning of things which is characteristic of the true poet, gives an answer :

"I am the teacher of athletes,
He that by me spreads a wider breast than my own
proves the width of my own,
He most honors my style who learns under it to
destroy the teacher."

(*Leaves of Grass*, p. 74.)

Upon the other hand, Lord Burghley seems to have thought it sufficient if the people were merely taught what would qualify them for their duties in ordinary life.

Unfortunately the proper lines upon which this great work of educating the people should be conducted has, as yet, hardly been discovered, or, if discovered, acted upon. Will it ever be ?

Probably a middle course between what appears to be the idealism of Francis Bacon and the sober common sense of Lord Burghley would produce the best results, and Bacon is generally so practical

that this is probably what he would now advocate.

The other alternative seems to be for the government to rely for the attainment of its necessary powers upon an application of that most evil and cynical maxim, that the only method of preventing a free democracy from self-destruction is by bribing, cajoling or deceiving it.

The latter method in practice seems, however, always deservedly to prove a failure, the only result of following it being the very natural one pointed out by Bacon in his Essay, "Of Simulation and Dissimulation": the people cease to believe in anyone, or in anything, and indulge freely in revolution.

We must, therefore, fall back, no matter at what trouble or expense, upon the former and far more noble alternative, if we are to avoid that fate which "Shakespeare" foresaw and dreaded—the resolution of the state into an anarchy like unto that of Revolutionary France at the close of the eighteenth century, which, unfortunately, there seems at the present moment to be a deliberately organised attempt to bring about.

"Power into will, will into appetite;
And appetite, an universal wolf,
So doubly seconded with will and power,
Must make perforce an universal prey
And last eat up himself."

(*Troilus and Cress.*, I., iii.)

Part II.—In Philosophy.

Bacon's theory of the importance to mankind of the close investigation of Nature directly led in the reign of Charles II. to the foundation of the Royal Society by his friends and admirers, and many curious facts concerning this are given by Disraeli in his *Calamities and Quarrels of Authors*. Glanvill, it may be mentioned, when writing in defence of the Royal Society, actually made use of Bacon's Motto, *Plus Ultra*, for the title of his book. It appears that soon after its establishment the Society was attacked for various conflicting reasons, one being an allegation that the investigation of the works of God prompted Atheism! Another, that for which it was attacked by Stubbe, as set out in the title of his book: *Campanella Revived, or an Enquiry into the History of the Royal Society; whether the Virtuosi there do not pursue the projects of Campanella for reducing England into Popery* (1670).

It would certainly seem that Bacon had been very powerfully impressed with the doctrines of Campanella, and it appears not improbable that he did adopt that writer's common sense view, that the best method of withdrawing men's minds from religious controversy was to give them something to think about which might, without any interference or conflict with religion, but rather

in furtherance of it, prove that the human race was intended by Providence to be progressive.

There is much to be said for what, it is suggested, was Bacon's view, apparently drawn from Campanella, that even science, unless it recognises and deals wisely with the spiritual and poetic side of mankind, may prove unavailing to keep the people from again becoming enslaved by their superstitions.

Mr. G. H. Lewes, in his *History of Philosophy*, tells us :

“ If we consider for a moment the extreme paucity of ascertained truths in science at the time Bacon wrote, it will enhance our admiration of his marvellous sagacity, to see him do so much with such poor materials ; as Playfair says, ‘ the history of human knowledge points out nobody of whom it can be said that, placed in the situation of Bacon, he would have done what Bacon did—no man whose prophetic genius would enable him to delineate a system of science which had not yet begun to exist.’ ”

(G. H. Lewes, “ *A Biographical History of Philosophy*,” Vol. II., p. 78.)

This is a far different view of Bacon to that taken by those modern writers, who blame him for the lack of a scientific knowledge which he did not claim to possess, and which did not even exist at the time in which he lived. It is probable, indeed, that Bacon himself attached only the very slightest

value to his own personal scientific researches, and that he embarked on these merely to help in giving a start to that investigation of Nature, the importance of which was so obvious to him, in the hope that the work would be carried on—as it has been—by others better equipped than himself for the task.

And if Bacon considered, as seems extremely probable, that the investigations of Nature might ultimately lead mankind to a better knowledge of the Divine, this seems to furnish yet another explanation of his final determination to abandon all claim to “Shakespeare” and his beloved poetry, since they had not accomplished all he hoped for, and to turn his attention to the advocacy of natural philosophy, leaving his Plays to teach for themselves their lessons to his people.

“ . . . But this rough magic
I here adjure, and, when I have requir'd
Some heavenly music, which even now I do
To work mine end upon their senses that
This airy charm is for, I'll break my staff,
Bury it certain fathoms deep in the earth,
And, deeper than did ever plummet sound
I'll drown my book.”

(*The Tempest*, V., i.)

These very remarkable lines seem to have been written by “Shake-speare” as a varied rendering of the thought contained in an equally poetical passage

to be found in the 1640 edition of Bacon's *Advancement of Learning* :

“ Poesy is as it were a dream of learning : a thing sweet and varied and fain to be thought partly divine, a quality which dreams also sometime affect. But now it is time for me to become fully awake, to lift myself up from the earth, and to wing my way through the liquid ether of philosophy and the sciences.”

Perhaps those who criticise Bacon for not at once accepting before they had been fully tested and approved all the discoveries made by the scientists of his own day—those of Gilbert, for instance—should remember that even the Chosen People, ever famous for their murmurings in the wilderness, did not, so far as is told to us, also murmur at Moses when he stood upon the mountain top for not being able to number the fruits upon the vines and fig trees flourishing amidst the then peaceful valleys of the promised land.

Spedding and Ellis stated that they were unable to discover what Bacon's philosophy really was.

Possibly this was because they had entirely overlooked that marvellous talent for allegory and parable revealed in the *Sapientia Veterum* and *The Advancement of Learning*, which so strongly impressed Lord Macaulay, and also ignored those hieroglyphic plates and figures to which attention is drawn in the present volume ; for otherwise they

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might have sought an explanation of the mystery in these directions.

The *Frontispiece* to the 1640 edition of *The Advancement of Learning* (*vide* Plate II.) obviously suggests that some deep meaning must lie concealed in it, and this the more strongly because Bacon, in Book II., Chap. xiii., of that work, expressly tells us that "as hieroglyphics preceded letters, so parables preceded arguments; and the force of parables ever was and will be great, as being clearer than arguments, and more apposite than real examples"; and again, that "the other use of allegorical poetry is to envelop things, whose dignity deserves a veil; as when the secrets and mysteries of religion, politics, and philosophy are wrapped up in fables and parables."

The manner in which Bacon explained the ancient fable of *Pan*, or *Nature*, suggests that, had he so chosen, he could have given a still more striking explanation of that far deeper parable, the Legend of his own grand Emblem, *Castor and Pollus*. Various other applications of the symbolism of this Emblem which must have been in the mind of Bacon are noticed in these pages, but these are too trivial to have alone occupied his thoughts.

It is suggested that the hidden philosophy of Francis Bacon turned upon the meaning read by him into that wonderful old Legend, and that it is

revealed allegorically upon the *Frontispiece of The Advancement of Learning* of 1640 (*vide* Plate II.).

Upon that Plate will be noticed two Pyramids, suggestive of the horns of Pan, towering upwards and resembling twin spires, one, Oxford, pointing to a Globe labelled *Mundus Visibilis*, the visible world—evidently symbolising *Castor*; the other, Cambridge, pointing to another, labelled *Mundus Intellectualis*, the intellectual or spiritual world—representing *Pollux*; and the Globes are displayed clasping hands; whilst between the Pyramids is to be seen the Ship of *Castor and Pollux*, and above it the “drawn curtain,” which Bacon doubtless intended should some day be raised.

In Bacon’s mind *Castor*, the mortal brother, apparently symbolised *Scientia* (*vide* Plate II.), science, or the investigation of Nature by man in the light afforded by reason; whilst *Pollux*, the immortal, represented *Philosophia* or philosophy, which included everything associated with divinity and the soul of man—both the divinely revealed Book and the divinely created Book of Nature.

In an early work, *De Interpretatione Naturæ*,¹ Bacon expressly told us his philosophy was not an admixture of science and religion, and yet it seems certain he believed it would ultimately lead to religion.

He was intensely religious, but apparently

¹ Works, ed. 1740, Vol. II., p. 258.

considered that since we cannot without a new revelation add to the divinely revealed Book, and since also it had, in his opinion, proved impossible for man to attain to greater useful knowledge by pure thought alone, all philosophy without something external in the nature of facts for the mind to work upon—these facts to be obtained by the study of Nature—must be regarded as resembling the spinning of cobwebs, and consequently as not advancing real knowledge, producing fruit, or benefiting mankind.

“Cum intellectus, nisi regatur et juvetur, res inæqualis sit, et omino inhabilis ad superandam rerum obscuritatem.”

(*Novum Organum*, Lib. I., xxi.)

He therefore determined to inaugurate a philosophy closely concerned with the investigation of the second Divine Book—the Book of Nature—by the light afforded by reason, associated with history, and also with poetry and the works of the imagination, all founded on, and all dealing with, Nature and her offspring—this philosophy being typified by *Castor*, the mortal brother; the Pyramid tapering to the transcendental and bearing the “A A,” as displayed upon the Device of Alciat’s Emblem XLV. (*vide* Plate V.), being also intended as its symbol. Yet Bacon himself saw clearly only the distant vision towards which his

philosophy pointed, not the actual steps leading to its attainment ; for writing to Father Baranzano in 1622,¹ he observed : “ Be not troubled about the metaphysics. When true physics have been discovered there will be no metaphysics. Beyond the true physics is Divinity itself.”

Two hundred years later, Samuel Taylor Coleridge, seeing the direction towards which the investigation of the Book of Nature on Bacon’s principles was even then apparently tending, wrote : “ In the appearance of magnetism all traces of matter is lost, and of the phenomenon of gravitation, which not a few among the most illustrious Newtonians have declared not otherwise comprehensible than as an immediate spiritual influence, there remains nothing but its law, the execution of which, on a vast scale, is the mechanism of the heavenly motions.” (*Biographia Literaria*, George Bell & Sons, 1876, p. 125.)

The old Legend also taught that *Castor*, upon the special intervention of *Pollux* (? the assistance afforded to the mind of man by the study of the Divine works in the Book of Nature, viz. the aid of Science), was finally granted immortality ; and the design upon Plate II. suggests that Bacon believed this meant that the investigation of Nature might possibly lead man to a greater and

¹ Quoted by Mr. Harold Bayley, “ The Shakespeare Symphony,” p. 153.

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better knowledge of the workings of the Divine Mind.

At the present time—three hundred years after the death of Francis Bacon—his prophetic anticipations seem upon the brink of realisation, for modern Science in the last few years by her investigations has proved matter to be built up of something so unsubstantial and intangible, apparently so very close to the border line between what we have hitherto regarded as material and the spiritual, and seemingly endowed with such wondrous powers, as to suggest that the Universe may even be a mode of Divine Thought, manifesting itself by its laws as force, in ever varying forms.

For these powers, intangible as they appear to be, act harmoniously and with complete unity of purpose, as also does the grosser elemental matter into which they apparently change; and, moreover, they seem ever acting *intelligently* as though in *conscious* obedience to laws—the Divine Fiat—in the creation and maintenance of Universes, with stars and planets and, upon this earth at least, living and thinking beings, gifted, through some divine spark from above, with the power of understanding, if but dimly, and admiring the marvellous works of the Divine Thinker, who ever remains:

“ To us invisible, or dimly seen
In these thy lowest works.”

(Milton, *Paradise Lost*, Book V.)

Science has, in fact, by these remarkable discoveries in physics—perhaps the most stupendous ever made by man—without a thought of so doing, shown the inadequacy of a materialistic, and pointed the way to a purely spiritual, explanation of the Universe.

There appear, indeed, to be strong grounds for suspecting that modern Science, through its discoveries in physics, may even be leading us directly towards the Idealism of Bishop Berkeley, by supplying that knowledge of matter, the lack of which apparently alone rendered the Bishop unable to obtain universal acceptance of his views; Hume being able to say that “the theory admitted of no answer, but produced no conviction.”

G. H. Lewes gives a condensed explanation of the Bishop's theory :—“ Whilst philosophers teach that there are two distinct eternal substances, which they name Spirit and matter, Berkeley taught that there is only *one* substance, viz. *Spirit*. With this one substance he can create the world. He maintained that our ideas are produced in us in conformity with the laws of nature. These laws have been ordained by God. To suppose that matter is the mere occasional cause—the *vehicle through which the laws of nature operate*—is gratuitous. The agency of the Creator is more simple and direct. He had no need of creating laws and *also* matter, through which these laws

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should come into effect. He created the laws alone ; they act upon us as they were destined to act, and without the superfluous aid of matter, which is a mere go-between.”¹

“ Before beginning, and without an end,
As space eternal and as surety sure,
Is fixed a Power divine which moves to good,
Only its laws endure.”

(Sir E. Arnold, *The Light of Asia*.)

Religion and Science are thus becoming complementary ; or, as Francis Bacon would doubtless have expressed it, *Castor*, the mortal, is at length attaining to immortality. Has not the time apparently foreseen by Bacon therefore arrived when Religion and Science—those two witnesses so essential to a realisation of Divine Truth—should, like *Castor* and *Pollux*, clasp hands ?

Unfortunately, however, the legend also tells us that these stars cannot both shine at once.

“ Shakespeare,” the Poet of Nature, has shown Bacon’s idea of the manner in which Poesy can assist man upwards, but in his day Science was not sufficiently advanced for anyone to form an opinion as to the truth or otherwise of his prophetic vision of philosophy, and consequently it was useless for him to give it to the world except in

¹ G. H. Lewes, “ A Biographical History of Philosophy,” Vol. IV., p. 25.

parable, even if authority at that date would have permitted it.

“ But farther,” wrote Bacon, “ it is an assured truth, and a conclusion of experience, that a little or superficial knowledge of philosophy may incline the mind of man to atheism, but a farther proceeding therein doth bring the mind back again to religion ; for in the entrance of philosophy, when the second causes, which are next unto the senses, do offer themselves to the mind of man, if it dwell and stay there, it may induce some oblivion of the highest cause ; but when a man passeth on farther, and seeth the dependence of causes, and the works of providence ; then, according to the allegory of the poets, he will easily believe that the highest link of nature’s chain must needs be tied to the foot of Jupiter’s chair.”

(*The Advancement of Learning.* Works,
ed. 1740, Vol. II., p. 417.)

Man is so constituted as to need a spiritual thought to engage his mind ; and Bacon perhaps felt that, whilst Science might teach that the divine laws of the Universe cannot be disregarded with impunity if the human race is to continue its upward progress ; that although the pursuit of gain is as naught to her sincere investigators, yet kindly Nature will ever reward their efforts by heaping countless benefits upon mankind through

their discoveries; and that the main concern of Science is with the acquirement of some, even though it necessarily be but a small, knowledge of the infinite, and with the spread of truth, toleration and peace, yet still something was needed appealing more directly through the imagination to the soul.

Apparently Science has at length provided this. Perhaps the highest, the most sublime, point to which the mind of man can attain was reached when, long ages ago, the ancient Hebrew wrote: "God is a spirit, and they who worship him must worship him in spirit and in truth." In these latter days Science has confirmed this, in a manner which appeals directly both to the reason and to the imagination, by showing that the material Universe also is apparently spiritual; thus enabling man for the first time to understand, if but feebly, the manner in which it may have been created and still be directed.

Unfortunately it is true that a scientific fact, once it is known, usually ceases to interest the non-scientific mind—perhaps partly because it is not sufficiently realised that every such discovery is in reality the revelation of a portion of a stupendously great and marvellous creation, in which it is playing its allotted part:

"In nature's infinite book of secrecy,
A little I can read."

(*Antony and Cleo.*, I., ii.)

Goethe, in *Faust*, in the character of Nature speaking of herself, tells us :

“ Thus in the raging loom of Time I ply,
And weave for God the garment thou see’st him
by.”

And if, in harmony with Bishop Berkeley’s philosophical views, with the most recent discoveries of modern Science, with Professor Einstein’s Hypothesis, and apparently also with Francis Bacon’s prophetic anticipations, this Universe be but a manifestation of Divine Thought and Divine Power, it must inevitably follow that should that Thought and that Power ever be withdrawn, the glorious vision will fade away and vanish ; “ and the spirit shall return unto God who gave it ” :—that, as *Prospero* said :

“ . . . These our actors,
As I foretold you, were all spirits, and
Are melted into air, into thin air ;
And, like the baseless fabric of this vision,
The cloud-capp’d towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And, like this insubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep.”

(*The Tempest*, IV., i. 148.)

Possibly, indeed, in this remarkable passage from *The Tempest* is contained—perhaps revealed—the

secret of that mysterious, hidden philosophy of which Francis Bacon himself thought so highly, and which Spedding and Ellis puzzled over for so many years in vain.

In recent years attacks have been made upon the propriety of allying poetry and philosophy, yet, without some more or less deep philosophical undercurrent, poetry, however beautiful, may (like Science, apart from its recent discoveries) appear somewhat lifeless and cold ; thus, indeed, resembling *Galatea* in her beauty before the gods had taken pity upon *Pygmalion*, and breathed a living soul into the lovely, enchanting figure he had imagined and created.

Some of the greatest poets—Dante, Cervantes, “Shakespeare,” Goethe, not to name others—appear scarcely in sympathy with the attack ; and even many small poems—Longfellow’s *The Day is Done*, and those modest yet beautiful verses prefixed by William Morris to *The Earthly Paradise*, for instance—probably owe a not inconsiderable portion of their charm to the subtle introduction of thoughts based upon the more humble philosophy of human life, which seem in some mysterious manner to appeal to our purely spiritual side.

In Queen Elizabeth’s days the madness of religious strife had unfortunately seized upon the peoples of Europe, and Bacon doubtless wished as far as he was able to allay it ; apparently, indeed,

he wrote mainly with that end in view, and this seems a further reason for the association by him of poetry with philosophy—he desired harmlessly and peacefully to distract men's minds from those disastrous quarrels. He tells us that when storms are at their height the Sister of his Emblem appears to aid the distressed mariners. Did he regard that Sister as typical of poetry and the works of the imagination, and, in particular, as typical of his own Muse, the “Tenth Muse” of “Shakespeare?”

“ Pero aquesta que ves es el aseo,
 La gala de los cielos y la tierra,
 Con quien tienen las musas su bureo ;
 Ella abre los secretos y los cierra,
 Toca y apunta de cualquiera ciencia
 La superficie y lo mejor que encierra.
 Mira con mas ahinco su presencia,
 Verás cifrado en ella la abundancia
 De lo que en bueno tiene la excelencia.
 Moran con ella en una misma estancia
 La divina y moral filosofia,
 El estilo mas puro y la elegancia.
 Puede pintar en la mitad del dia
 La noche, y en la noche mas oscura
 El alba bella que las perlas cria.
 El curso de los rios apresura,
 Y le detiene ; el pecho á furia incita,
 Y le reduce luego á mas blandura.
 Por mitad del rigor se precipita
 De las lucientes armas contrapuestas,
 Y da vitorias, y vitorias quita.

Verás cómo le prestan las florestas
 Sus sombras, y sus cantos los pastores,
 El mal sus lutos y el placer sus fiestas,
 Perlas el Sur, Sabea sus olores,
 El oro Tiber, Hibla su dulzura,
 Galas Milan, y Lusitania amores.
 En fin, ella es la cifra, do se apura
 Lo provechoso, honesto y deleitable,
 Partes con quien se aumenta la ventura.
 Es de ingenio tan vivo y admirable,
 Que á veces toca en punto que suspenden,
 Por tener no sé qué de inexcrutable.
 Alábanse los buenos, y se ofenden
 Los malos consu voz, y destos tales
 Unos la adoran, otros no la entienden.
 Son sus obras heróicas immortales,
 Las liricas suaves, de manera
 Que vuelven en divinas las mortales.
 Si elguna vez se muestra lisonjera,
 Es con tanta elegancia y artificio,
 Que no castigo, sino premio espera.
 Gloria de la virtud, pena del vicio
 Son sus acciones, dando al mundo en allas
 De su alto ingenio y su bondad indicio."

(Cervantes, *Viaje del Parnaso*, Cap. IV.)

" But she whom thou dost see is, as of old,
 The charm and glory of the heavens and
 earth,
 With whom the Muses secret counsel hold ;
 She seals up secrets and she lets them forth,
 And of each science scans, in graver mood,
 At once its surface and its inner worth.
 Survey her person with an eye more shrewd,
 Thou'lt see enshrined, and in abundance great,
 The very sum and quintessence of good ;

There lodge with her, within the self-same gate,
Philosophies both moral and divine,
A style the purest and the most ornate.
At mid-day she can paint in sombrest line
The night, and in the depth of deepest night
The rosy dawn that makes the pearls to shine.
The river's course she quickens into might,
Then curbs ; she makes the breast with fury rise,
Then soothes to blandness with her touch so
light.
Into the midst of clashing arms she flies,
Where ranks opposing meet with dire intent,
She victory gives and victory denies.
Mark how the forests at her sight present
Their shades, their songs the shepherds of the
dale,
Sorrow its weeds, and pleasure its content ;
Pearls from the south, odours from Saba's vale,
Gold from the Tiber, sweets from Hybla's
mount,
Galas from Milan, loves from Portingale,
Fall at her feet. In fine she is the fount
Where blend the sweet, the useful, and the sound,
Whence human bliss doth swell its rich account.
She is of wit so lively and profound,
That oft she touches points, whose tangled knot
By mortal fingers cannot be unbound.
Her voice exalts the good ; an evil lot
She gives the bad ; and at her holy shrine
The former kneel, the last regard her not.
Her works heroic shall immortal shine :
Her lyrics sweet obey such sovereign laws,
That mortal things they change into divine ;
If she at times with flattery urge her cause,
It is with skill so rare and so refined,
As deadens censure and demands applause ;

The scourge of vice and virtue's crown combined,
 Her deeds proclaim to all the world aright
 Her lofty genius and her gentle mind."

(Miguel de Cervantes Saavedra, *Viaje del Parnaso*,
Journey to Parnassus, translated by James
 Y. Gibson; Kegan Paul, Trench & Co.,
 London, 1883.)

The above lines, forming a portion of Cervantes glowing description of Poesy, and of their beautiful and very faithful translation by Mr. Gibson (the other part will be found at page 201, *post*), are here quoted because they appear strikingly in harmony with the views upon the alliance between poetry and philosophy clearly attributable to the Muse of "Shakespeare," and also with what we can learn of Bacon's views with regard to poetry in *The Advancement of Learning*. So grand, indeed, is the ideal of Poesy revealed by the passage that it would seem as if only "Shakespeare" himself was ever capable of evolving it.

"Nec geminos vates, nec te Shakespeare silebo ;
 Aut quicquid sacri nostros conjecit in annos
 Consilium fati."

(T. Terrent, *Jonsonus Virbius*.)



Fig. xi



Fig. viii

CHAPTER V

THE SHAKSPERE ARMS

“ The Boore is farre unto the West
 That shold us helpe with Shilde and Spere
 The Fawkoun Fleyth and hath no rest
 Tille he witte where to bigge hys nest.”

(Old Song of 1449.)

LEARNED Shaksperians have investigated with very great industry and care the records concerning the grants of Arms to John Shakspeare, the father of Player Shakspeare; and it is consequently a matter for surprise that, so far as can be ascertained, not one of them has ever thought it worth his while to complete those labours by seeking out and explaining the inner meaning of these distinctly curious Arms, at which we can hardly glance without instinctively feeling that they must have been intended to conceal some mystery, which should still be capable of solution.

In his *Handbook of Heraldry* (p. 138), Mr. John E. Cusans quotes a political Heraldic Song of the year 1449, still preserved in the British Museum (Cott. Ms., II., 23), which, he tells us, without its

mentioning a single name, but merely their Crests, informs the initiated in Heraldry of a number of important persons who had taken leading parts and done doughty deeds in the ancient wars in France ; whilst without a knowledge of that science

Shakspere
his
will
Sanz
omit

their identity would now be lost, and the Poem thus rendered wholly unintelligible.

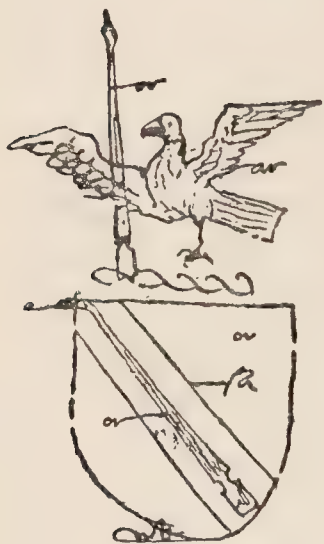


Fig. ix

The four lines at the head of the present chapter taken from this ancient Poem are remarkable because they apparently fully explain the reason for Player Shakspeare having had selected for him in October 1596 (through his father, John Shakspeare) : “ for his crest or cognizance a ffaucon his wings displayed, argent, standing on a wrethe of his coullers,

supporting a *speare gould steeled* as aforesaid, sett upon a healmett with mantelles and tasselles ” ; and for his Shield : “ Gould on a bend sable a speare of the first, steeled, argent.”

In olden times a knight was known in the field by his Crest, or Cognizance, as it was also called for that very reason, and since Francis Bacon's

Crest was a Boar, the Emblems, *Castor* and *Pollux*, derived from the twin Stars upon his Shield, and from its Supporters, may be said to be his Boar's, and therefore his own, Emblems. Moreover, Ovid tells us, in the passage from *The Metamorphoses*, already quoted (*ante* p. 74), that each of the great Twin Brethren carried and shook a speare—was in fact a “ Shake-speare.”

Francis Bacon was thus able to assert that his Boar, in right of his Emblems, *Castor* and *Pollux*, borne on his Shield, and therefore also he himself, was “ Shake-speare.”

Let us now consider more carefully those curiously illuminating lines :

“ The Boore is farre unto the West
That shold us helpe with Shilde and Spere
The Fawkoun fleyeth and hath no rest
Tille he witte where to bigge his nest.”

Readers will notice the remarkable association of “ the Boar,” “ the Shield,” “ the Spere ” and “ the Fawkoun.”

As the Poem is entirely Heraldic, William Dethick, the Herald responsible for the Shakspeare Arms of 1596, was doubtless acquainted with it, and possibly gave to Francis Bacon and Player Shakspeare the benefit of his knowledge.

It is, however, far more probable that Bacon was already aware of the Poem, as of everything else connected, however remotely, with his Arms, and

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consequently that he himself suggested the whole design of the Shakspeare Arms and Crest to Dethick as a good jest—as indeed it was.

This suggestion is strongly supported by the curious series of Heraldic, or semi-Heraldic, coincidences associated with Bacon's Emblems to be found in Alciat's *Emblemata* and in *The Arte of English Poesie*, to which attention has already been drawn in Chapter I., as well as by the knowledge of Heraldry displayed in "Shakespeare's" works.

Moreover, the Falcon "his wings displayed" was associated by Ovid with Apollo :

" Est illic agrestis imagine Phœbus ;
Utque modó accipitris pennas, modó terga leonis
Gesserit : ut pastor Macareida luserit Issen."

(Ovid, *Met.*, VI., 122.)

(" There Phœbus roves like a country swain ;
one while he appears with the wings of a hawk,
again with a lion's skin : and as a shepherd
deceived Isse, the daughter of Macareus.")

At all events, Dethick, in designing the Arms and Crest for John Shakspeare, the father of Player Shakspeare, to enable the latter to make use of them, did not overlook the remarkably appropriate association of ideas contained in the four Heraldic lines. Upon the contrary, he illustrated them in a manner the brilliant ingenuity of which has only been excelled, if at all, by that displayed in 1599 by Ben Jonson in his masterly satirical design for

the Arms and Crest of *Signior Insulso Sogliardo*, which will be found in his play, *Every Man out of His Humour*, and was intended to satirise those of Player Shakspeare and the Boar Crest of Francis Bacon. It may, however, be remarked of the *Sogliardo* Arms that they display a certain coarseness—possibly intentional—suggestive rather of the butcher's pole-axe than of the tournament, of which the far more delicate golden spears of the Shakspeare Arms and Crest remind us.

Dethick evidently regarded the four lines of the ancient Heraldic poem as being capable of use as a topical satire, explanatory of the relations between Francis Bacon, Player Shakspeare and the *nom-de-plume*, "Shake-speare"—that most ingenious "invention" derived, as we have seen, from Bacon's Shield, of which, we are told, *Venus and Adonis* was the "first heir." The Twin Stars, *Castor* and *Pollux*, were accordingly treated as though—bearing Bacon's Shield—they had ridden (*vide* Frontispiece, Plate I.) "farre unto the West," that is, to Stratford-on-Avon, whence had flown the wanderer, Player Shakspeare, abandoning his wife and twins (*ut pastor Macareida luserit Issen*), in quest of a place in which to "bigge his nest."

Upon turning to Plate IX., my readers will notice that upon his Shield Bacon Quarters the Arms of the Quaplude family, and that these are blazoned : *Barry of six Or and azure, a bend gules.*

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This might, perhaps, less technically, be blazoned : *On a field Or, three bars azure, a bend gules*, and thus, in composing the new Coat of Arms for John Shakspeare, the Player's father, in 1596, the Heralds obviously adapted the Quaplude Shield, retaining the golden Field (emblematic of Poesie) and the Bend ; but Differenced by the omission of the *Three Bars azure*, by the alteration of the tincture of the Bend to Sable, and by the placing upon the Sable Bend of the golden Speare of *Pollux*.

The Bend thus suggests, as was doubtless intended, the black marble tomb of one of the old knights in the ancient Temple Church of London, with the knight's effigy peacefully reposing upon it ; the effigy being represented by the golden Speare. Player Shakspeare's Shield thus displays to us the golden Speare of *Pollux*, the immortal part of Bacon's literary Emblem, reclining upon its sable Bend, or monument, on the golden Field of Poesie ; there to form an everlasting monument to the ever-living Poet concealed beneath, who, after the anonymous publication in 1589 of *The Arte of English Poesie*, was dead to Poetry :

“ Dead with life, and living being altogether dead.”
(John Lyly, *Endimion*, 1591.)

“ Thou art a moniment without a tomb.”
(Ben Jonson, “ Shakespeare,” 1623 Folio.)

Francis Bacon, the immortal owner of the Twin Speares, himself playing the part of *Pollux*, was thus allegorically represented as temporarily reposing as in a trance "underneath this sable hearse," beneath his golden Speare, perhaps in company with his Muse :

"O sleep thou ape of death, lie dull upon her
And be her sense but as a monument
Thus in a Chapel lying,"

(*Cym.*, II., ii.)

and, like *Endimion*, awaiting the kiss of *Cynthia*—which, in Bacon's own case, never came—to awaken him. Above him the Falcon, "his winges displayed," held the golden Speare of *Castor*, suggesting not only *Apollo* with the wings of a hawk, but also the *nom-de-plume*, "Shake-speare," derived from *Castor* and *Pollux* ; and, moreover, heraldically, the Crest—the Falcon holding *Castor's* Speare—was the emblem of Player Shakspeare himself.

Apollo and Bacon's Emblems, *Castor and Pollux*, in conjunction with Player Shakspeare—the latter playing the part of *Castor*—thus together guarded the Shrine of the sleeping Boar ! Bacon and Quaplude, it will also be noticed, still remained in close alliance on the Player's Shield, and doubtless the golden Field of the latter was intended to suggest the Tenth Muse of "Shakespeare."

One wonders if Player Shakspeare ever suspected

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the meaning of his Falcon Crest, or of the golden
Speare entrusted to his talons? Let Ben Jonson
explain :

“FAST. Why, but will you leave him with so
slight command, and infuse no more charge upon
the fellow?

PUNT. Charge! no; there were no policy in
that; that were to let him know the value of the
gem he holds.”

(*Every Man out of His Humour*, V., i.)

“Certent et cynnis ululæ: sit Tityrus Orpheus:
Orpheus in sylvis, inter delphinas Arion.”

(*Vir., Ec., VIII., 55.*)

Moreover, in 1599—three years later than the
date of the first Grant of Arms to John Shakspeare
—Ben Jonson, in *Every Man out of His Humour*
(carrying Bacon's Heraldic jest to its logical
conclusion), gave the carcase and severed head of
the dead yet ever-living Boar—“the whole Hog,”
in fact, to the Falcon—Player Shakspeare—as his
Emblem and feast; and then, most unkind cut
of all (not altogether unreasonably, however,
judging from his, at that period, limited point of
view), apparently suggested in *The Poetaster* that
in reality Player Shakspeare was a vulture—not a
Falcon—“preying upon the carcase of an ass.”

Had Ben Jonson written “Boar” in place of
“ass,” he might not only have been called before
the Privy Council to answer a charge of libelling

the Boar Crest of de Vere, Earl of Oxford, but convicted of the offence.

As it was, he undoubtedly got into very serious trouble on account of the various satires contained in *The Poetaster*, and it is not certain that de Vere was not one of those who made complaint against him.

Amongst the *Manes Verulamiani* prefixed to Blackbourne's edition of Bacon's Works (London, 1730, Vol. I., p. 212) appears: "The following short elegy inscribed: *Ad viatorem, honoratissimi domini, Francisci domini Verulam, monumentum inspicientem*, 'to the passers-by looking on the tomb of the most honoured Francis Lord Verulam.'¹

"Marmore Pieridum gelido *Phæbique* choragum
Inclusumme putes, stulte viator? abi:
Fallere: jam rutilo Verulamia fulget Olympo:
Sydere splendet Aper, magne JACOBÆ, tuo."

"Thinkest thou, foolish traveller, that the leader of the choir of the Muses and of Apollo lies buried in this cold marble? Go, thou art deceived. Already the Verulamian star gleams on golden Olympus. The Boar shines resplendent, great James, in thy constellation."

Like Ben Jonson, the writer of that elegy must

¹ *Vide* Rev. Wm. A. Sutton, S.J., "The Shakespeare Enigma" (Sealy, Bryers and Walker, Dublin), from which this passage is quoted.

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doubtless have known of Francis Bacon's Heraldic
Emblems!—did the King's constellation include
the Boar's resplendent twin stars, *Castor* and
Pollux?



Fig. x
Remains of the Temple of Castor in Rome.



Fig. xi

CHAPTER VI

THE " SWEET SWAN OF AVON "

Mas no produce minas este valle,
 Aguas si, salutiferas y buenas,
 Y monas que de cisnes tienen talle.

(Cervantes, *Viage del Parnaso*.)

(" But in our vales no mines are to be seen,
 We've only waters limpid, good, and sane
 And apes that take the form of swans, I ween ! ")

(James Y. Gibson's translation.)

WHETHER we should imagine that Francis Bacon's Emblems, *Castor* and *Pollux*, rode to Stratford-on-Avon, in company with the Boar, bearing that wonderful emblematic Coat of Arms and Crest conferred in 1596 upon John Shakspeare for the glorification of his more famous son ; or whether, as was apparently imagined by Ben Jonson, the head of the Boar, comforted on the voyage by its Emblems and Supporters, the Twin Gods of mariners, in the form of Swans, arrived at that celebrated town floating down the Avon, and uttering on its way those mournful cries of " A A "

which appear to have reminded him so vividly of those uttered by the head of *Orpheus* as it floated down the *Hebrus* river, I will not attempt to decide. It is, however, suggested that the bearer of the *Castor* and *Pollux* or Swan Emblem, Francis Bacon, in consequence of the migration, became known, at all events to Ben Jonson, as the "Sweet Swan of Avon," and that the Twin Naked Boys of the Stratford-on-Avon Monument (like those displayed riding hobby horses in Fig. viii) both represent Castor, thus furnishing us with a key to the meaning of the famous tribute to "Shakespeare":

"Sweet Swan of Avon! what a sight it were
To see thee in our water yet appear,
And make those flights upon the banks of
Thames
That so did take Eliza and our James!
But stay, I see thee in the hemisphere
Advanced, and made a constellation there."

(Ben Jonson.)

Francis Bacon himself wrote:

"Here the fancy of a late poet, who has improved an ancient fiction, is not inapplicable. He feigns that at the end of the thread of every man's life there hung a medal on which the name of the deceased is stamped; and that Time waiting upon the shears of the fatal sister, as soon as the thread was cut, caught the medals, and threw them out of his bosom into the river Lethe. He also represented many birds flying over its banks, who caught the medals in their beaks, and

after carrying them about for a certain time, allowed them to fall into the river. Among those birds were a few swans, who used if they caught a medal to carry it to a certain temple consecrated to immortality. Such swans, however, are rare in our age."

(Bacon, *Advancement of Learning*, B. II.,
Cap. vii.)

By the "late poet," Bacon, in the above quotation from *The Advancement of Learning*, evidently alluded to the *Orlando Furioso* of Ariosto, and its translation by Harington. From this poem we learn that the swans were two in number :

"Only two Swans sustained so great a payse
In spite of him that sought them all to drown,
These two do still take up whose names they list,
And bear them safe away, and never mist."

(*Orlando Furioso*, Harington's translation.)

Mr. Walter Begley, in his "Bacon's *Nova Resuscitatio*," Vol. II., p. 182, quoted (from what he tells us is an extremely rare book, John Weever's *Epigrams*, of 1599), the following :

"*In Ed. Allen.*

"Rome had her Roscius and her Theater,
Her Terence, Plautus, Ennius and Meander ;
The first to Allen Phœbus did transfer,
The next Thames Swans receiv'd fore he could
land her.
Of both more worthy we by Phœbus doome
Then t'Allen Roscius yield, to London Rome."

Mr. Begley explained this meant that Allen had taken the place of and eclipsed Roscius, and he also thought the actors answered to the swans, in being able to render play-writers immortal. I suggest, however, that Weever, when speaking of "Thames Swans," was not alluding to players, but to a play-writer ; and meant that Bacon being London born, his swan emblems, *Castor* and *Pollux*, were Thames Swans ; that, writing in the name of "Shakespeare" derived from them, he had taken in hand the London stage before it had become worthy of *Apollo* ; and that his works had more than rivalled the Roman Theatre. Swans were sacred to *Apollo*, and they doubtless left London with that god on his banishment from the English Court in the reign of Queen Elizabeth.

Bacon seems to have been so impressed by the following passage of the *Orlando Furioso* that he determined to immortalise the name of William Shakspeare, the Stratford-on-Avon player, by actually setting up his name in the church of the famous town, guarded by the twin Thames Swan Emblems, *Castor* and *Pollux* :

"Then went they with the names they had recovered,
Up to a hill that stood the water nye,
On which a stately Church was built on hye.

This place is sacred to immortal fame,
And evermore a nymph stands at the gate

And took the names wherewith the two swans came
 (Whether they early come or whether late).
 Then all about the Church she hang'd the same,
 Before that sacred image in such rate
 As they might then well be assur'd for ever,
 Spite of that wretch, in saftie to presever.

But as the swanns that here still flying are,
 With names written unto that sacred port,
 So there Historians learn'd and Poets rare,
 Preserve them in cleare fame and good report."

(*Orlando Furioso*, Harington's translation.)

Truly the name of Player Shakspeare, and the town of Stratford-on-Avon also, both owe much to Francis Bacon's Thames Swans! That players were not regarded as swans is clear, not only from the reference to "Historians learn'd and Poets rare" in the above, but also from a passage in "The Return from Parnassus" (quoted by Mr. Walter Begley), in which *Studioso* tells us:

"Fond world, that neret hinkes on that aged man,
 That Ariostoes old swift-paced man,
 Whose name is Tyme, who never lins to run,
 Loaden with bundles of decayed names,
 The which in Lethe lake he doth intombe,
 Save only those which swanlike schollers take,
 And do deliver from that greedy lake."

(*The Return from Parnassus*, Part II., IV.,
 3, 1, ed. 1907.)

Bacon, because of his Emblems, was pre-eminently a "Swanlike scholler," and it may therefore be assumed that the writer of the above knew

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this, and alluded to him and to his rescue of the name of Player Shakspeare from "Lethe Lake."

Having regard to the allegorical burial of Francis Bacon beneath the Speare of *Pollux* upon Player Shakspeare's Shield, it seems probable that the placing of that Shield, together with the *Falcon* grasping the Speare of *Castor* and the sculptured representations of the Twin Naked Boys, over the tomb of the Player, may be taken as symbolising Bacon's intention to abandon, in company with *Apollo*, the Thames for the Avon—the Court for the country—and to leave his plays to the care of Player Shakspeare ; whilst his Thames swans having thus migrated from their native river may be regarded as having built for themselves in Stratford-on-Avon—that ancient town "far unto the West"—a new "Swan's nest"—a singularly appropriate emblem of the liberties of England :

" . . . I' the world's volume
Our Britain seems as of it, but not in't,
In a great pool a swan's nest."

(*Cym.*, III., iv., 139.)

For the "Swan's nest" suggests Francis Bacon's Emblems, *Castor* and *Pollux*, the gods of mariners, with their twin caps of liberty, in their new British home. Was the ship of *Castor* and *Pollux*, as seen displayed on the Frontispiece of *The Advancement of Learning* of 1640, called or intended by Bacon to be known as "The Swan?"

I have been unable to trace any evidence that the Boar himself ever returned from Stratford-on-Avon after what must have been his long and arduous journey thither, and we might consequently expect to find him still in that famous old town in company with his Swan Emblems—*Castor* and *Pollux*—and with the Falcon, the Crest of Player Shakspeare.

The first place in which the writer made search for him was, of course, upon the existing monument to Player Shakspeare in Stratford-on-Avon Church, but although the Shakspeare Shield and Crest, immortalising Francis Bacon's Emblems and Player Shakspeare, were still to be seen, no trace of the Boar himself could be found.

This was a keen disappointment, and at first it seemed as though the long quest must be abandoned; fortunately, still further researches explained the mystery of the disappearance, but the curious story of the Boar's tragic fate must be reserved for my next chapter.

It may, however, here be noticed that, in *Cymbeline*, *Imogen* (? "Shake-speare's" Muse) repudiated the *Falcon* of Player Shakspeare—she preferred the *Eagle*, the bird of *Jove*, with whom *Castor* and *Pollux*, and she herself also, claimed alliance :

"CYMB. That might'st have had the sole son of my Queen !

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IMO. O blessed, that I might not ! I chose an
Eagle,
And did avoid a puttock."

(*Cymb.*, I., i.)

An explanation of the origin in the mind of Francis Bacon of the remarkable idea of erecting to himself, as a living poet, the monument represented on the Shield of Player Shakspeare of Stratford-on-Avon, by the golden Speare of *Pollux* displayed reposing on the Sable Bend, on the golden Field of Poesie, under which he, Bacon, was to be imagined as sleeping, would not be difficult to find, but space prevents its being here attempted ; yet many hints as to the origin have been given, and my readers may possibly be amused by trying to find it out for themselves.

Probably no one will feel any surprise at Ben Jonson considering a Coat of Arms and Crest such as that devised for Player Shakspeare fair matter for Heraldic satire. His earliest satirical comment, if we may rely upon the opinion of the Rev. Walter Begley, M.A. ("Bacon's *Nova Resuscitatio*," Vol. II., Chap. X.), is to be found in Act I., Sc. 1, of *The Case is Altered* : "Ha, you mad Hieroglyphic, when shall we swagger ?"

Out of the extremely scanty details available concerning Player Shakspeare there have gradually been woven many wholly imaginary, yet beautiful and most touching, legends which form what is

now regarded as his "Life." To the ingenious writers of those legends must be left the further investigation of the far more real and poetic questions we have here been considering, as well as the rendering of tardy justice to the memory of Francis Bacon himself.

The curious series of Emblems and Devices submitted to my readers for their consideration in this and the foregoing chapters will, it is thought, be found to explain the origin and meaning of some of the satire contained in Ben Jonson's plays, *Every Man out of His Humour* and *The Poetaster*, as well as to suggest a meaning to some of "Shake-speare's" *Sonnets*. For instance :

" So oft I have invok'd thee for my Muse,
And found such fair assistance in my verse,
As every alien pen hath got my use,
And under thee their poesy disperse.
Thine eyes that taught the dumb on high to sing,
And heavy ignorance aloft to fly,
Have added feathers to the learned's wing,
And given grace a double majesty.
Yet be most proud of that which I compile,
Whose influence is thine, and born of thee :
In others' works thou dost but mend the stile,
And arts with thy sweet graces graced be :
But thou art all my art, and dost advance
As high as learning my rude ignorance."

(" Shake-speare," *Sonnet LXXVIII.*)

This seems to have been addressed to the Earl of Southampton, to whom *Venus and Adonis* and

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Lucrece had been dedicated, the former in 1593 and the latter in 1594, and it will be noticed that it contains these obscure lines :

“ Thine eyes, that taught the dumb on high to
sing,
And heavy ignorance aloft to fly,”

of which the cryptic meaning appears to be revealed by the foregoing explanation of Player Shakspeare's Arms and Crest.

“ Thine eyes ” are evidently those of the Earl ; whilst “ the dumb,” taught “ on high to sing,” seems an allusion to Francis Bacon himself and his Emblems, *Castor* and *Pollux*, who, “ dumb ” (here meaning silent, that is, dead to poetry) before, had, under the then newly invented *nom-de-plume*, “ William Shake-speare ”—another name for the Emblems, and possibly selected because the name was colourably close to that of the Player, William Shakspeare—sung the then new Swan-songs, *Venus and Adonis* and *Lucrece*, “ on high ”—viz. amongst the other stars, perhaps in harmony with the music of the spheres—to Southampton.

The “ heavy ignorance ” who had been “ taught . . . aloft to fly ” was, it is suggested, Player Shakspeare himself, with his then recently bestowed Falcon Crest ; and if so, the Sonnet was doubtless written in 1596 or 1597, most probably the former.

The *Sonnet* ends :

" But thou art all my art, and dost advance
As high as learning my rude ignorance."

This appears intended to suggest that " the learned " Francis Bacon, by means of his " added feathers," *Venus and Adonis* and *Lucrece*, having established a new claim to immortality, Player Shakspeare—" my rude ignorance," as he seems contemptuously called—would, by reason of the Earl's patronage, Bacon's own strange attitude towards him, and the two poems, become as famous for his learning as Francis Bacon himself—that, as Ben Jonson, in *Cynthia's Revels*, prophetically said of *Asotus* (? Player Shakspeare) and his remarkable relations with *Amorphus* (? Francis Bacon) : " He will rank even with you, ere't be long, if you hold on your course."

The *Sonnet*, which is of extreme interest as a revelation, perhaps unique, of the private opinion held by " William Shakespeare," the Poet, as to the real merits of Player Shakspeare, also indicates the possibility that Southampton entered into the jest of giving Arms to the Shaksperes, and perhaps even paid the Heralds' fees for the Grant in 1596 to the Player's father, John Shakspeare ; and this seems somewhat confirmed by the well-known tradition that the Earl in some not fully disclosed manner had assisted Player Shakspeare.



Fig. viii

CHAPTER VII

THE BOAR IN THE FALCON'S EYRIE

“ Who finds the partridge in the puttock’s nest
But may imagine how the bird was dead,
Although the kite soar with unblooded beak ?
Even so suspicious is this tragedy.”

(2nd Part *K. Henry VIIth*, III., ii.)

It was not intended in this volume to touch upon the Monument to Player Shakspeare, but the pursuit of Francis Bacon’s Boar has led involuntarily to Stratford-on-Avon.

Unfortunately, in the eighteenth century, Stratford-on-Avon became notorious for leading the way in the production of a series of forgeries, all intended to support the claims of Player Shakspeare to be regarded as the author of the plays and poems published under the name of “ William Shake-speare,” and these have called forth quite a library of works exposing this most unsavoury subject.

It is not proposed to deal with these forgeries here at any length, and, indeed, it is almost sufficient to remark that they would go far to damn

any cause in which they had been put forward in any court of law in the world ; and that his fellow-townsmen must have considered the claims put forward on behalf of Player Shakspeare extremely shaky to need such buttressing. The forgeries might well have been in the mind of the satirical poet when he wrote those lines :—

“ They saw he descended to them from the skies
 With a difficult alias on for disguise ;
 And him they befriended, and fathered with lies,
 And carefully mended ; made taffeta eyes
 Where no eyes were intended, then deeming it
 wise,
 There they ended.”

(Lawrence Hausman, *The Nondescripts*.)

The late Sir Sidney Lee told us : “ The earliest forger to attain notoriety was John Jordan (1746–1809), a resident at Stratford-on-Avon, whose most important achievement was the forgery of the will of Shakspeare’s father ; but many other papers in Jordan’s ‘ Original Memoirs and Historical Accounts of the Families of Shakespeare and Hart ’ are open to the gravest suspicion.” (*A Life of William Shakespeare*, Sir S. Lee, p. 356.)

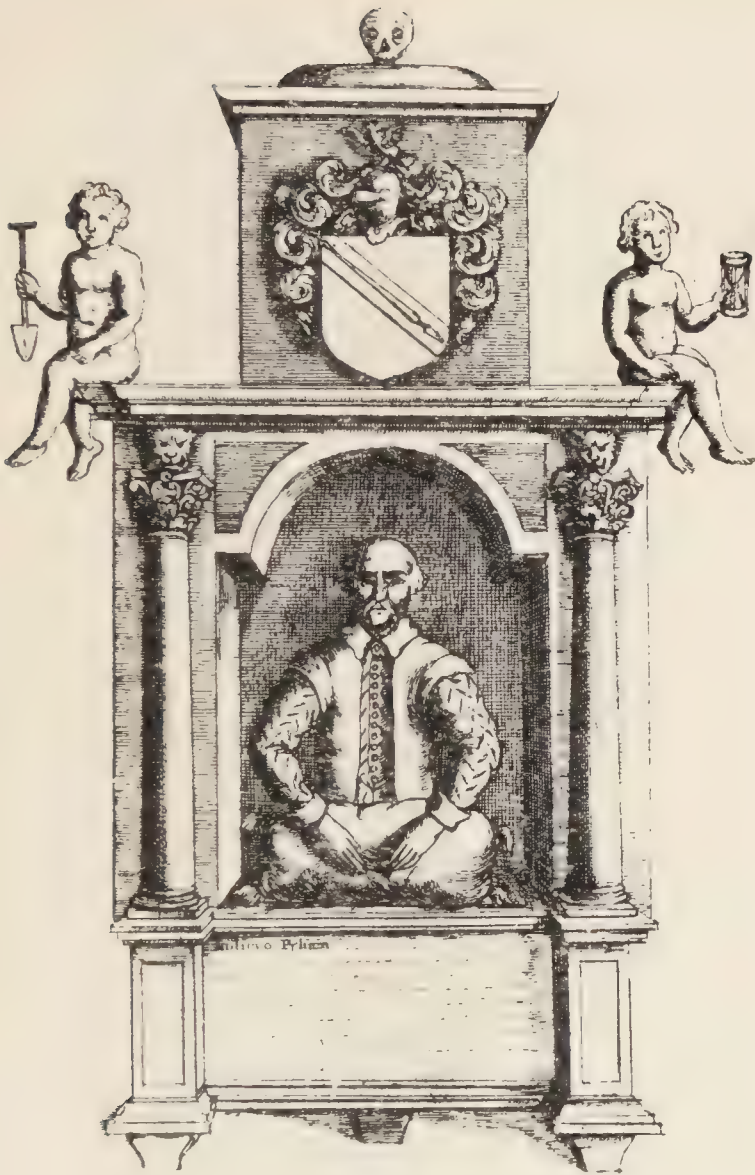
It is to be feared that Jordan (possibly a pupil of the Rev. Joseph Greene, the headmaster of the Stratford-on-Avon Free School) was brought up in an atmosphere which must be regarded as highly suspicious. Sir William Dugdale, in his *Antiquities*

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of *Warwickshire* of 1656 (2nd ed., 1730, Vol. II., p. 588), gave an engraving of the original Shakspeare Monument as it stood in the middle of the seventeenth century in Stratford-on-Avon Church, the same plate having been used in the two editions of Dugdale's work. In 1709 Nicholas Rowe, in his edition of "Shakespeare," gave an engraving so closely corresponding with Dugdale's as to prove that in the latter year the original Monument was still in existence, the face of Shakspeare and other portions of the design being, however, much damaged by the ravages of time.

My readers will find reproduced in Plate XVII. Sir William Dugdale's engraving of 1656; in Plate XVIII. an engraving of the "compleatly" new Monument now to be seen in the church at Stratford-on-Avon; and in Plate XIX. Nicholas Rowe's engraving of 1709.

The impression one at once gets upon comparing the three engravings is that the celebrated series of Stratford-on-Avon forgeries, so justly reprobated by Sir Sidney Lee, actually commenced with the erection in 1748-49 of the existing monument to William Shakspeare.

We may, therefore, acquit Jordan of this, since he was then too young to have been concerned in it. All English-speaking people owe a deep debt of gratitude to Mrs. Charlotte Carmichael Stopes for her extremely careful and able exposure of the



THE STRATFORD MONUMENT,
FROM DUGDALE'S *WARWICKSHIRE*, 1656



THE STRATFORD MONUMENT
AS IT APPEARS AT THE PRESENT TIME

manner in which the erection of the new monument was brought about.

An account of the matter was published by her in Murray's "Monthly Review," April 1904, in an article called "The true story of the Stratford Bust," which has since been printed in pamphlet form,¹ with excellent reproductions of all the available engravings. This lady also wrote two letters to the *Pall Mall Gazette* in November 1910, in which she gave very full details of the so-called "restoration" of 1746-49, to which my readers are referred, and to which I am very greatly indebted for the following remarks. Mrs. Stopes' writings are the more valuable because every biography of "Shakespeare" unaccountably omits all mention of this most discreditable "restoration."

It would appear from the discoveries made by Mrs. Stopes that to the Rev. Joseph Greene, the headmaster of the Stratford-on-Avon Grammar School, must be attributed the complete removal and destruction, in the years 1748-49, of the ancient monument, and the substitution of an entirely new one.

An offer was very generously made "by the judicious and much esteemed John Ward and his company to act one of Shakespeare's plays, viz. 'Othello, or the Moor of Venice,' in the Town Hall, Stratford, on the 9th September 1746, the receipts

¹ John Murray, 1904.

arising from which representation are to be solely appropriated to the repairing of the original monument."

The money obtained from the entertainment for this laudable purpose was deposited in the hands of the churchwardens, Mr. Turbitt, mercer, and John Spur, blacksmith, of whom the latter acted as cashier.

Disputes appear to have at once arisen as to the disposal of the money thus obtained, and although Mrs. Stopes remarks that these "differences were trifling," unfortunately it is for once impossible to agree with her, since they appear to have turned entirely upon the question: Whether John Hall, Limner, the person employed to repair the monument, should be strictly limited in what he was to do in this direction by instructions in writing, upon compliance with which his pay was to depend, or not. Those acquainted with the wanton destruction which the most skilled architects have sometimes accomplished in our ancient churches and cathedrals when given a free hand will probably agree in considering that this question was of the very first and, as it turned out, the gravest importance.

Finally, a notice was published on Sunday, the 20th November 1748, in Stratford Church by the clerk, which stated: "I am desired to give notice that on Friday, 25th November next, there will

be a meeting at the Market Hall in Stratford of those persons who contributed for the repairing of Shakespeare's monument, in order to resolve upon a proper method of repairing and beautifying the monument aforesaid." Considering that the money obtained through Mr. Ward's exertions was entrusted to the churchwardens, and that the meeting in the Town Hall was called by the church clerk, it is reasonable to suppose that the proposals put before it emanated from the Vicar; and, indeed, we shall see that he himself so stated.

At the meeting, which we are told few attended, and at which nothing was finally decided, a paper drawn up by the Vicar himself, the Rev. Mr. Kenwrick, was submitted for signature. This very properly worded document stated that, "We whose names are hereunder written or annexed, contributors to the sum raised at the Town Hall at Stratford-on-Avon for repairing and beautifying the original monument of Shakspeare the poet, agree that the direction and execution of that work shall be committed to Mr. John Hall, Limner; and (*provided he takes care, according to his ability, that the monument shall become as like as possible to what it was when first erected*) that the money already raised for the purpose aforesaid shall be forthwith paid to him upon finishing the work."

The document *was not signed*, and another meeting was subsequently held at *The Falcon Inn*

(a most appropriate place, as we can now see, since Player Shakspeare's Crest was a Falcon, for discussing the fate of *the Boar*), at which were present "Sir Hugh Clopton, Rev. Mr. Kenwrick, Rev. Mr. Preston, ye Master of the Free School [Greene], Mr. Alderman Haynes, Mr. Joseph Broome, Mr. John Hall. *A form proposed by Mr. Greene, to the gentlemen at the Falcon, but rejected by Mr. Kenwrick (the Vicar) who thought it did not sufficiently limit what was to be done by Mr. Hall as a form*¹ *which he himself had drawn up.* November 30th 1748." The reason for the dispute which arose thus clearly appears: Mr. Kenwrick, the Vicar, wished to tie John Hall, Limner, down with the utmost possible strictness to keep to the original design, but the schoolmaster, Greene, on the contrary, wanted him to be given an absolutely free hand with regard to his work upon the monument.

Unfortunately the Rev. Joseph Greene clearly had a direct pecuniary interest in the destruction of the old Monument, supposing it to disclose, as it is suggested it obviously did, something tending to damage the reputation of his school's most famous reputed scholar; for this, if revealed, might affect not only the school itself, but the town of Stratford-on-Avon also; whilst the worthy vicar was probably by this time only anxious to terminate the long continued and probably very

¹ Evidently that submitted to the earlier meeting.

worrying dispute. Greene's pertinacity was certainly most remarkable, and it is impossible to understand why, unless something was disclosed by the original monument itself, he should have permitted such a simple question as that of the desirability of preserving the original design of the Monument or otherwise to grow into a dispute with the Vicar.

At the next meeting, also held at the Falcon, on the 10th December of the same year, a fresh dispute arose, this time through Spur, the cashier churchwarden, objecting to sign a written undertaking to pay over the money to Hall when the work was finished. As to whether or not this new and ridiculously frivolous quarrel was engineered by Greene for the purpose of preventing any written document from being signed binding Hall to preserve the original design, there is no evidence, but in any case the result was the same—the final arrangement was *merely verbal*, it being simply that Hall should do the work in a "compleat manner," and that Spur should pay the money to him as soon as it was finished. So the old pedagogue Greene in the end obtained his desire; John Hall, Limner, being entrusted with the task of repairing and "beautifying" the Monument in a "compleat manner"; that is, at his own absolutely free and unfettered discretion, but obviously under Greene's direction. Considering the marvellous pertinacity he displayed in preventing

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John Hall, Limner, from being handicapped by written instructions, and the suspicious silence he maintained in his later letters as to what had actually taken place, it is not at all probable that Greene allowed his interest in the affair to go to sleep, or that he failed to find any further money required for his purpose, in addition to the £12, 10s. mentioned as having been collected. Fraud and forgery were apparently floating in the air, both at that time and onward.

The fatal result of his interference (clearly proved by Dugdale's engraving as confirmed by Rowe's plate of 1709) was the "compleat" destruction of the old monument and the erection in a "compleat manner" in 1749 of the new one—that which now stands in Stratford-on-Avon Church, as the first and most reprehensible of the long series of forgeries above mentioned. The most important alteration, next to the "compleat" destruction of the old portrait effigy, was that the large bag, which, in the original, was displayed ruthlessly held down by the hands of Player Shakspeare—the grasping talons of the Falcon—was, in the 1749 forgery, replaced by a flat writing pad, over which the figure holds, in one hand a pen; in the other, a piece of paper.

As Mrs. Stopes remarked of John Hall, Limner, "It would only be giving good value for his money to his churchwardens" (and, may we add, to

Joseph Greene ?) “if he added a cloak, a pen and a manuscript.” Clearly the ancient Bust of Shakespere, like the “yeoman feuterer’s” follower, of *Every Man out of His Humour*—“one of fortune’s mules, laden with treasure, and an empty cloak bag”—originally lacked a cloak! Mrs. Stopes adds that she herself “considers Dugdale and his draughtsmen wonderfully careful for their period. Those tombs which have not been altered are remarkably faithful representations. There was every reason to believe that he would be more careful in regard to representing Shakespeare’s tomb (instead of less careful) than he was with others.”

With regard to the original Monument as represented in Dugdale, it was to a considerable extent Heraldic in design, and was undoubtedly erected between the dates of Shakespeare’s death in 1616 and the publication of the First Folio in 1623. I venture, therefore, to suggest that it was probably erected in 1618 or 1619 during William Camden’s Visitation of Warwickshire as *Clarenceux*, since the inscription suggests his pen, and perhaps under his and Sir William Dugdale’s joint directions—possibly at the Lord Chancellor Bacon’s expense;¹

¹ No evidence that it was erected by the Shakspeare family has been produced, and the nature of its allegorical design seems entirely to negative the supposition. It must have been a life-like representation of Player Shakspeare, or his friends and fellow townsmen would not have accepted it.

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and it is suggested that the preliminary sketch of the design may even have been prepared by Francis Bacon's brother, Sir Nathaniel Bacon, the artist, on the Lord Chancellor's instructions.

Moreover, a careful examination of Dugdale's engraving suggests that this was a reproduction of the original design from which the Monument of 1616-23 was executed by the sculptor, Gerard Johnson; and, if so, this drawing must have reached the hands of Dugdale, or perhaps been returned to them when, during the twenty years following the death of Player Shakspeare, he was compiling *The Antiquities of Warwickshire*, which he is said to have completed in 1636.

Upon turning to Plate XVII. my readers will notice that only the first two words of the Latin inscription—" *Judycio Pylium* "—are given by Dugdale, these being followed by dotted lines, obviously inserted for the purpose of indicating to the sculptor that he was to leave space for the full inscription, which, or at all events its spelling, at the time the drawing was prepared, had perhaps not been finally decided upon, but which in any case a sculptor of repute, like Gerard Johnson, would not have been called upon personally to insert—that, of course, would have been left to a monumental mason.

Archaic spelling was apparently at first intended, but afterwards abandoned.



THE ORIGINAL STRATFORD MONUMENT,
FROM ROWE'S *LIFE OF SHAKESPEARE*, 1709

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What the full inscription upon the original Monument of 1616-23 when completed was Rowe, in his 1709 edition of "Shakespeare," reveals to us (*vide* Plate XIX.), and this confirms beyond dispute the accuracy of Dugdale. It was merely the Latin verses :

" Judicio Pylum, Genio Socratem
Arte Maronem
Terra tegit, Populus Mœret,
Olympus habet."

The six lines in English now to be seen inscribed upon the Monument erected in 1749 were undoubtedly never upon the original Monument of 1616-1623, for they are not on Rowe's engraving ; and since they are a forgery the question arises : Who forged them ? Did the Rev. Joseph Greene write them himself in 1749 ?

Had Dugdale's Plate been drawn at Stratford-on-Avon from the ancient Monument itself, instead of being a reproduction of the original drawing, the full Latin inscription would undoubtedly have been inserted, and the first word would not have been spelt "*Judicyo*" ; whilst had Rowe's Plate been copied from that of Dugdale the full Latin inscription would necessarily not have been given by Rowe, since it does not appear in Dugdale.

Moreover, Rowe spells the first word correctly, "*Judicio*."

Rowe could never even have heard of Dugdale's

Plate, or he would certainly have reproduced in 1709 what is apparently the only genuine portrait in existence of Player Shakspeare—perhaps drawn from his death-mask.

Since Rowe obviously did not copy from Dugdale, and since also no drawing of the Monument save Dugdale's earlier than that of Rowe is known to exist, it must be assumed as beyond dispute that the engraving to be found in Rowe's "Shakespeare" was actually drawn at Stratford-on-Avon from the Monument as it appeared in the year 1709, and that the artist who prepared it did his best to make good in the drawing the damage he found had then been caused; whilst, without knowing that he was so doing, in all other details (as my readers can prove for themselves by a comparison of Plates XVII. and XIX.) he confirmed the accuracy of Dugdale.

We thus find two distinct authorities, with an interval between them of over seventy years, giving drawings of the original Monument absolutely corresponding in every detail, save that in the later, that of Rowe, the portions destroyed by the ravages of time were necessarily replaced from imagination.

The two drawings thus mutually support one another, and together afford complete evidence that the now existing "compleat" Monument erected in 1749 by John Hall, Limner, is a fraud.

The design of the original Monument as engraved by both Dugdale and Rowe seems to have been entirely allegorical, as might be anticipated would be the case, if we may judge from Greene's anxious labours to obtain for John Hall, Limner, a free hand in "beautifying" it in a "compleat manner," for aloft, upon its extreme edges, so that the Monument is complete in itself if they are removed, are seated the Twin Naked Boys, representing Francis Bacon's literary Emblems, reproduced by Professor Edward Arber, F.S.A., in his edition of "Puttenham's" *The Arte of English Poesie* (*vide post*, Fig. xiv, p. 216.)

Moreover, in both the Dugdale and Rowe engravings the arms of Player Shakspeare are obviously placed in a strained attitude, the hands not holding, one, a sheet of paper, the other, a pen as though writing, as in the existing monument; but keeping down, with vigorous effort, something partly concealed in a large bag or poke, which the Player is evidently determined shall not escape from his grasp. The outline of the bag discloses that it apparently contained Francis Bacon's Boar, in search of which we have been led in company with Ben Jonson to Stratford-on-Avon. The rounded hindquarters and curly tail appear very distinctly at the right-hand upper corner, the head and snout being apparently placed in the lower

left-hand corner.¹ The head is, however, clearly not attached to the body of the animal, or it would reach the upper left corner, and it would therefore seem that it must have been a headless Boar, which, together with the severed "Boar's head proper," was represented as partly hidden—but still very much alive—in the bag over the Player's tomb; and this is confirmed by Rowe's plate of 1709, which also reproduces the time-worn but still struggling and all-disclosing "pig in a poke" (*vide* Plates XVII. and XIX.). The poke itself suggests the Lord Chancellor's Woolsack.

Player Shakspeare was thus on the original Monument apparently represented in the character of *Signior Insulso Sogliardo*, of *Every Man out of His Humour*, holding beneath his hands the headless Boar designed as an emblem for him by Ben Jonson.

It will be noticed that in the Dugdale and Rowe engravings the two figures seated on the edges of the Monument are displayed, one holding a spade, the other, an hour-glass, both being emblems of mortality—consequently both figures represent *Castor*, whilst betwixt them are displayed Player Shakspeare's Arms and Crest.

Do the twin figures and the Crest and Shield

¹ This appears more clearly in the enlargement of the bust of Shakspeare given by Mrs. Stopes in her book, "The True Story of the Stratford Bust," to which my readers are referred.

thus suggest that the mystery of "Shakespeare" will be revealed in time by means of this Monument and the science of Heraldry?

In the new Monument erected in 1748-49 the most important portion of this ingenious allegory has been ruthlessly destroyed; and it is accordingly not difficult to understand the reason for Greene's otherwise unintelligible anxiety to give Mr. John Hall, Limner, a free hand in "beautifying" the Monument, nor why he was willing to quarrel with the good old Vicar for two years in order to get his own way; for under John Hall's hands the bag, and with it the Boar it hid and revealed, both vanished in a "compleat manner," whilst Bacon's other Emblems, removed from their watch from aloft, over the Boar, were turned into insignificant Supporters to the Shakspeare Shield; and even the leopard's heads, so appropriately yet subtly significant of Tragedy and Comedy, disappeared.

The source from which John Hall, Limner, obtained the main part of his design is satisfactorily explained by Mrs. Stopes in her pamphlet, to which my readers are referred.

I must here confess to a feeling of strong indignation, as well as of keen disappointment, that, after the long and exciting quest upon which Ben Jonson had induced me to accompany him, and after, with his invaluable aid, reaching the nest of the Falcon over Player Shakspeare's tomb in Stratford-

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on-Avon Church, in which that most wily Heraldic animal, Francis Bacon's Boar, had ensconced himself beneath the old player's hands, I should have had the misfortune to discover that the Boar, and with him the whole—every particle—of the original Shrine, had been stolen; and that an almost successful attempt had been made to cover up all traces of the theft by the daring forgery of a "compleat" new Monument.

If, however, the conclusions which the results of Mrs. Stopes' most careful investigations force upon us be accepted, the existing Monument to Player Shakspeare must inevitably be regarded as constituting yet another allegory. For so long as it is permitted to remain unreplaced by a restoration of the original Monument as engraved in the pages of both Dugdale and Rowe—particularly of the former—so long will it continue to typify to all the world that sad blot upon the fair fame of English literature, the appalling series of forgeries and semi-forgeries, for which the Rev. Joseph Greene, John Jordan, Ireland, Collier and others were responsible—even Malone was not wholly free from suspicion—and of which it was apparently the first, and certainly the most reprehensible.

Unfortunately these forgeries have thrown well-deserved doubt, suspicion and discredit upon everything produced between the years 1740 and

1840, and perhaps even later, connected with Player Shakspeare and his association with Stratford-on-Avon; and they also fully establish that the reputation of Player Shakspeare as a Poet and Dramatist needs, to say the least, extremely strong aids if it is to be maintained.

Thanks, however, to the care of Dugdale and Rowe in preserving the evidence and placing it out of the reach of the destroyer, and of Mrs. Charlotte Carmichael Stopes in unearthing it, we have the consolation of knowing that the Rev. Joseph Greene and John Hall, Limner, failed fully to accomplish the greatest injury ever attempted to be done to the memory of our great Poet; for we can still see in the pages of Dugdale and Rowe that the Boar of Francis Bacon satirised by Ben Jonson in *Every Man out of His Humour*, at one time was represented as contained in the bag beneath the hands of Player Shakspeare, with Bacon's literary Emblems watching over it, upon the original Monument erected to Player Shakspeare in Stratford-on-Avon Church.

It is remarkable that from 1748 until Mrs. Stopes published the invaluable results of her investigations in 1904, no one, save Reginald Cringnion, in the engraving he produced in 1786 for the second edition of Bell's Shakespeare of 1788, should have republished either Dugdale or Rowe's versions of the Monument, or have called attention to the

striking discrepancies between those and the existing Monument. Still more remarkable is it that, in spite of the long years of labour spent in searching into and publishing the most minute and useless details of the family history of Player Shakspeare, no one prior to Mrs. Stopes should have given to the English-speaking public the only really valuable information (considered from a literary point of view) ever discovered at Stratford-on-Avon or elsewhere concerning him—the easily discovered and always available records in the Wheler collection concerning the destruction of the ancient Monument and the sinister part which the Rev. Joseph Greene played in bringing it about.

It is impossible to believe (even if we did not know from Rowe's engraving of 1709, as compared with Dugdale's, what portions of the Monument still existed in that year and what had then perished) that the Rev. Joseph Greene and the Vicar of Stratford-on-Avon would have disputed for so long a period as two whole years over so trivial a matter as the expenditure of £12, 10s. upon restoring a missing finger and pen.

Something far more serious must have been contemplated, and who can doubt after reading the evidence brought to our notice by Mrs. Stopes that Greene would have considered the attainment of his object worth the expenditure of far more than the small sum named, since it evidently

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involved the whole of the differences between the original Monument of 1616-18 as portrayed by both Dugdale and Rowe, and the "compleatly" new and still existing Monument substituted in 1748-49.



Fig. xii

Obverse: Francis Bacon. *Reverse*: Castor standing upon a *cornu* or summit of the World, holding in his right hand a sandal—to suggest the *cosmosandalus* or hyacinth of *Apollo*; and in his left, a pick, wherewith to open the secrets of Nature. Reproduced from title page of Bacon's Works, ed. 1740, Vol. I.



Fig. xiii

CHAPTER VIII

“ SHAKE-SPEARE’S ” “ TENTH MUSE ”

“ She looked the likeness of Aurora gay,
When, mid the roses and the pearly dew,
She wakes to life and ushers in the day.”

(Cervantes, *Journey to Parnassus*. James Y. Gibson’s translation.)

THE reason which induced John Milton to select that very remarkable epithet, “ Delphic lines,” as descriptive of the verses of a poet whom elsewhere he had described as “ warbling his native wood notes wild,” must be regarded as one of those mysteries which beset the student of “ Shake-speare ” on every hand :

“ . . . each heart
Hath from the leaves of thy unvalued book
Those Delphic lines with deed impression rook.”

(Milton, *Epitaph to Shakespeare*.)

The first and most obvious explanation is that Milton must have been aware of some inner allegorical meaning in the plays of “ Shake-

speare ” which suggested to his mind the famous *Oracle of Apollo* ; and although we are always advised to distrust an obvious explanation, yet there are strong arguments supporting a belief that in this case we are on sure ground in accepting one, and consequently it is suggested that Milton may have had specially in his mind the play of *Cymbeline*.

In the 1623 Folio this Play, which then appeared in print for the first time, was placed last—a circumstance in itself suggesting that it may possibly have been intended as *l’envoi*, and that any special message with regard to the Plays intended to be given to us by their author should be looked for in it. It is suggested that *Cymbeline* reveals in allegory Bacon’s literary life and, in particular, his Muse—the “ Tenth Muse ” of “ Shakes-speare.”

Mr. W. F. C. Wigston (writing upon *Cymbeline* in Chapter IX., p. 173, of his learned and interesting work : “ Francis Bacon, Poet, Prophet, Philosopher, versus Phantom Captain Shakespeare, the Rosicrusian Mask ”) tells us, upon the authority of “ Nimrod,” that the name of *Morgan*, *Imogen* or *Imorgen* is connected with the *Morwening*, or the break of day, with the City of *Aurora*, or the City of *Medea*, or *Circe*.

“ Nimrod,” Mr. Wigston remarks, “ identifies *Imogen* with *Morgana*, whose history seems to

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imply that she was *Helen*. . . . *Helen* was the sister of *Castor* and *Polydeuces*."

He also goes very far towards establishing that the character of *Belarius* or *Morgan* was intended by "Shakespeare" to represent *Belenus*, the Druidical *Apollo*; and that the brothers of *Imogen*, *Guiderius* and *Arviragus*, otherwise *Polydore* and *Cadwal*, were intended for *Pollux* and *Castor*; these, as we have seen in former chapters of the present volume, being Francis Bacon's literary Emblems.

When we consider *Cymbeline* in the light afforded by the study of these characters, there seems every reason to believe that Mr. Wigston was correct in his ingenious surmises, and that he had actually almost found the long lost key to the full interpretation of the "Delphic lines" of this play.

That in *Cymbeline* *Belarius* represents *Apollo* there are numerous indications, but it is sufficient to mention one :

"BEL. When on my three-foot stool I sit, and tell the warlike feats I have done."

(*Cym.*, III., iii.)

Here the reference to the *tripus* of *Apollo* appears unmistakable.

The story in *Cymbeline* of the banishment of *Belarius* from the British Court agrees with what "Puttenham," in *The Arte of English Poesie*, tells

of the manner in which poetry was banished from the Court of Queen Elizabeth :

“ But in these days (although some learned Princes may take delight in them) yet universally it is not so. For as well Poets as Poesie are despised, and the name become, of honourable infamous, subject to scorne and derision, and rather a reproach than a prayse to any that useth it.”

(*The Arte of English Poesie*, 1589, Arber’s reprint, p. 33.)

Under these circumstances it is neither surprising that in *Cymbeline* *Apollo* is represented as banished, nor that he should have taken with him Bacon’s literary Emblems, brought them up, and trained them, as stated in the play, in the mountains near Milford Haven ; for since these mountains are in Pembrokeshire, and Sir Philip Sidney’s sister, Mary Sidney, then considered the Queen of English Poetry, had become the Countess of Pembroke, the selection of Milford Haven suggests it was with her we are to understand that *Apollo* with *Castor* and *Pollux*, to be afterwards joined by *Imogen*, took refuge when compelled to fly the Court :

“ Sidney’s sister, Pembroke’s mother ;
Death ! ere thou hadst slain another,
Learn’d and fair, and good as she,
Time shall throw a dart at thee.

(Ben Jonson.)

The First Folio of “ Shake-speare ” of 1623 was,

it will be remembered, dedicated to the Earls of Pembroke and Montgomery.

An ancient legend, of which great use is made in *Cymbeline*, tells of the apparition of the knights, *Castor* and *Pollux*, mounted on two white horses, who were seen near the Lake Rhegillum at the time when the Dictator Posthumius was upon the point of losing the battle, and having fought for the Romans till they had gained the victory, disappeared in a moment, while the General, who ordered strict search after them, that he might have rewarded their valour, could never hear account of them more.

If *Polydore* and *Cadwal* represent *Castor* and *Pollux*, *Leonatus Posthumus* must almost necessarily represent Francis Bacon himself, the name *Posthumus* being suggested by that of the Dictator Posthumius, and that of *Leonatus* by the name given to the priests of *Apollo*, who, as mentioned in a former chapter, were called Lions—*Leones Mithræ*.

In *Cymbeline* we find *Cadwal* and *Polydore* (*Castor* and *Pollux*) with the aid of *Belarius* (*Apollo*) and *Posthumus* (Francis Bacon), the latter in the disguise of a peasant (? had he assumed the character of Player Shakspeare), taking an active and almost decisive part in the battle between the British and the Romans ; a battle which, perhaps, was intended to suggest that long, never ending

struggle for the civil and religious liberties of England, for the contest was over the question of tribute to Rome, and it resulted in an English victory :

“ *Enter Two British Captains and Soldiers.*

1. CAP. Great Jupiter be praised ! Lucius is taken. ’Tis thought, the old man and his sons were angels.

2. CAP. There was a fourth man in a silly habit, That gave the affront with them.

1. CAP. So ’tis reported ;
But none of ’em can be found.”

(*Cym.*, V., iii.)

In thus representing himself in the character of *Leonatus Posthumus*, Bacon has been able to place on record an explanation of his reasons for disguising himself as Player Shakspeare—“ in a silly habit ”—and so losing his own personal identity in order to take part in the battle :

“ POSTHUMUS. . . . Therefore, good heavens,
Hear patiently my purpose. I’ll disrobe me
Of these Italian weeds, and suit myself
As does a British peasant : so I’ll die
For thee, O Imogen ! even for whom my life
Is, every breath, a death ; and thus, unknown,
Pitied nor hated, to the face of peril
Myself I’ll dedicate. Let me make men know
More valour in me than my habits show.
Gods, put the strength o’ the Leonati in me !
To shame the guise o’ the world, I will begin
The fashion, less without and more within.

(Exit.)”

(*Cym.*, V., i.)

The be "less without and more within" is perhaps still somewhat unfashionable, but it is not an ignoble or unworthy ambition, and apparently the Poet meant to tell us that he intended to abandon poetry of the character of *Venus and Adonis* and *Lucrece*—to "disrobe me of these Italian weeds"—in favour of the plays written in secret for the despised Elizabethan stage, which could be attributed to the "British peasant," Player Shakspeare, and which, he hoped, might help to amuse, instruct and upraise his people.

As we find Bacon and his Emblems represented by the characters *Leonatus Posthumus*, *Polydore* and *Cadwal*, in conjunction with *Apollo*, it seems probable that under the character of *Imogen*, the wife of *Posthumus*, "Shake-speare" intended to portray his own Muse—that "Tenth Muse" so keenly satirised by Ben Jonson in his play, *Every Man out of His Humour*, in the character of *Lady Puntarvolo*.

Iachimo, in his speech to *Imogen*, makes it clear that the latter is associated with the Stage :

" IACH. . . . A Lady
 So faire, and fastened to an emperie
 Would make the great'st King double—to be part-
 nered
 With Tomboyes, hyr'd with that selfe exhibition
 Which your own Coffers yield ! with diseased ven-
 tures,
 That play with all infirmities for Gold

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Which rottennesse can lend Nature ! such boyl’d
stuffe
As well might poyson Poyson.”

(*Cym.*, I., vii.)

The above is a most scathing satire upon the Elizabethan stage and the Elizabethan players—the latter hired, as is clearly suggested, out of the coffers filled, for their benefit, by *Imogen’s* “ self exhibition ” on the Stage.

Imogen (Bacon-“ Shakespeare’s ” *Muse*) was by some in those days ignorantly and superstitiously credited (as unfortunately she still sometimes is) with resembling all else connected with that despised Stage, yet we find *Cloten*, whose chief failings arose entirely from his having been left untaught, soliloquising concerning her :

“ CLOTEN. I love, and hate her ; for she’s fair and
royal,
And that she has all courtly parts more exquisite
Than lady, ladies, woman : from every one
The best she hath, and she, of all compounded,
Outsells them all. I love her therefore. But,
Disdaining me, and throwing favours on
The low Posthumus, slanders so her judgment,
That what’s else rare is choked ; and, in that point,
I will conclude to hate her ; nay, indeed,
To be revenged upon her : for, when fools
Shall . . . ”

(*Cym.*, III., v.)

It is remarkable that in Paschal’s *Coronæ* we are given what, when read in conjunction with a

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passage to be found in one of Bacon's prose works, is apparently intended as the explanation of a curious and otherwise almost unintelligible part of *Cymbeline*, and this explanation goes far towards the confirmation of the views suggested by Mr. Wigston's book.

In the play we find :

"SOOTHSAYER (reads). 'When as a lion's whelp shall to himself unknown, without seeking find, and be embraced by a piece of tender air; and when from a stately cedar shall be lopped branches, which, being dead many years, shall after revive, be joined to the old stock, and freshly grow, then shall Posthumus end his miseries, Britain be fortunate, and flourish in peace and plenty.'

"Thou, Leonatus, art the lion's whelp;
The fit and apt construction of thy name,
Being Leo-natus, doth import so much.
(*To Cymbeline.*) The piece of tender air, thy
virtuous daughter,
Which we call *mollis aër*; and *mollis aër*
We term it *mulier*: which *mulier*, I divine,
Is this most constant wife; who even now,
Answering to the letter of the oracle,
Unknown to you, unsought, were clipped about
With this most tender air."

(*Cym.*, V., v.)

The meaning of the cryptic inscription upon the scroll is not more clearly revealed to us by the explanation given by the Soothsayer; and so much is this the case that Samuel Taylor Coleridge

wrote : “ It is not easy to understand why Shakespeare should have introduced this ludicrous scroll, which answers no one purpose, either propulsive, or explanatory, unless as a joke on etymology.” (*Essays and Lectures on Shakespeare*, p. 87.)

Coleridge had evidently forgotten that elsewhere (*Ib.*, p. 433) he had said : Shakespeare “ never wrote at random, or hit upon points of character and conduct by chance ; and the smallest fragment of his mind not infrequently gives a clue to a most perfect, regular and consistent whole.” I suggest that this is here the case.

When the Soothsayer’s oration is alone considered great difficulty is felt as to the reason for his bringing in the words *mollis aër*, and as to the precise meaning intended to be ascribed to them, since their association with the word *mulier* seems too far fetched a play upon words to have been likely to furnish the only explanation of their introduction.

Some light is apparently thrown upon the problem by Bacon in his *De Augmentis Scientiarum*, in which occurs the following passage, quoted by Mr. Wigston :

“ Quid enim ad doctrinam de substantia animæ faciunt, Actus Ultimus, et Forma Corporis, et hujusmodi nugæ logicæ ? Anima siquidem sensibilis sive brutorum, plane substantia corporea censenda est, a calore attenuata, et facta invisibilis ; aura

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(inquit) ex natura flamma et aërea conflata, aëris molitie ad impressionem recipiendam."

(*De Augmentis Scientiarum*, Lib. IV., Cap. iii.
Works, ed. 1740, Vol. I., p. 132.)

In Gilbert Wats' translation of 1640 (supposed to be Bacon's original English version) the passage is thus rendered :

" For what makes these terms of *Actus Ultimus*, and *Forma Corporis*, and such-like wild logical universalities, to the knowledge of the soul's substance? For the sensible soul, or the soul of beasts, must needs be granted to be a corporeal substance attenuated by heat and made invisible. I say a thin gentle gale of wind, swell'd up from some fiery and airy nature, indeed with the softness of air to receive impression."

The important point to be noticed in connection with these passages is that it was of the spirit or soul that Bacon wrote when he used the words "*aëris molitie*" in the sense of "a thin gentle gale of wind . . . *with the softness of air*," and that "Shake-speare" apparently used them in a similar sense in describing *Imogen*—she also was a spirit, *mollis aër* :

"BEL. (looking into the cave). Stay : come not in. But that it eats our victuals, I should think Here were a fairy.

GUI. What's the matter, sir ?

BEL. By Jupiter, an angel ! or, if not,
An earthly paragon ! Behold divineness
No elder than a boy ! "

(*Cym.*, III., vi.)

Upon turning to Paschal’s *Coronæ* (ed. 1671, p. 175) we find that *Apollo’s* own flower, the Hyacinth,¹ is the *mollis flos* : “ Et vero Hyacinthus a Virgilio, imitatione Homeri vocatur mollis flos.”

“ Ah ! virgo infelix, to nunc in montibus erras :
Ille, latus niveum molli fultus hyacintho,
Illice sub nigra pallentes ruminat herbas.”

(Vir., *Ec.*, VI., 52.)

And then, in *Cymbeline*, we find *Imogen* unmistakably associated with the Hyacinth :—

“ . . . the flame o’ the taper
Bows towards her, and would under-peep her lids,
To see the enclosed lights, now canopied
Under these windows, white and azure, lac’d
With blue of heaven’s own tinct.”

(*Cym.*, II., ii.)

Again turning to Paschal, we find him connecting the Hyacinth with these attributes of *Imogen*, and also with the word “ *aër* ” as made use of by both Bacon and “ Shakespeare ” :

“ Enimvero voluit Deus vestem summi Pontificis totum esse hyacinthinam, hoc est hyacinthini coloris, exceptis partibus ejus extremis. Rationem tradit Philo, qui ait hunc colorem esse αἰρος ἐκμαγεῖον *aëris expressam* formam. Est enim ær quadammoda niger, et instar vestis talaris, si incipias a terra usque ad loca lunæ proxima infusus.” (*Coronæ*, p. 176.)

(“ For truly God has ordained the robe of the High Priest to be all hyancinthine, that is of the colour of the hyacinth, except its extreme border.

¹ *Vide ante*, p. 33.

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The reason is disclosed by Philo, who says that this colour is *αἶρος ἐκμαργεῖον* the express image of the air. For the air is, in a sense, like a dusky robe reaching to the feet, hanging down from the earth as far as the parts about the moon.")

The suggestion here seems to be that the pontifical robe of purple, or hyacinthine blue, with its border of white, was originally intended to typify the glorious, mystical colouring of the heavens appearing at break of day over the earthly mists of night; and thus to "Shake-speare's" Muse is to be attributed a similar meaning—her aims also were ethical.

Bacon, in his Preface to *The Interpretation of Nature*, wrote :

" But if a man could succeed, not in striking out some particular invention, however useful, but in kindling a light in nature—a light that should, in its very rising, touch and illuminate all the border regions, that confine upon the circle of our present knowledge; and so spreading further and further should presently disclose and bring into sight all that is most hidden and secret in the world—that man (I thought) would be the benefactor indeed of the human race—the propagator of man's empire over the universe, the champion of liberty, the conqueror and subduer of necessities."

This gives some fore-shadowing of Bacon's Muse; and the various passages from *Cymbeline*, Paschal and Bacon, when read together, consequently suggest that "Shakespeare," when writing of

Imogen as *mollis ær*, meant to tell us that the wife, the soul, the spirit he was thus describing—that “gentle gale of wind,” sweet with the soft and fragrant breath of *Apollo*’s own flower, and clad in her lovely, ethereal robe of radiant, ever-varying hyacinthine blue—was *The Spirit of the Dawn*, heralding the rising of *Phæbus Apollo*, bringing with him, in due time, the full light of day; and that this charming and lofty spiritual ideal he had selected not merely as his own Muse, but as the Muse—the “Tenth Muse”—of the new English Romantic Drama. For we are told of her in the play that she was the daughter of *Cymbeline*, “the heir of’s kingdom.”

“ Hark ! hark ! the lark at heaven’s gate sings,
And Phœbus ’gins arise,
His steeds to water at those springs
On chalic’d flowers that lies ;
And winking Mary-buds begin
To ope their golden eyes ;
With everything that pretty is,
My lady sweet, arise ;
Arise, arise ! ”

(*Cym.*, II., iii.)

Doubtless therefore “Shake-speare” regarded his *Muse* as the Herald of the awakening of England to that light in nature (? the Baconian philosophy) “that should in its very rising, touch and illuminate all the border regions, that confine upon the circle of our present knowledge,” and which, he hoped,

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would lead to those better days, towards which his
Motto, *Moniti meliora*, read in the light of Alciat's
In dies meliora, pointed, after England's long sleep
through the dark night of the Middle Ages :

“ The ignorance of the great mass of our country-
men was the efficient cause of the reproduction of
the drama ; and the preceding darkness and the
returning light were alike necessary in order to the
creation of a Shakespeare.”

(S. T. Coleridge, *Essays and Lectures on
Shakespeare*, p. 21.)

Bacon was singularly favoured when selecting
his “ Tenth Muse ” by the curious fact that two old
legends—one connecting *Imogen*, or *Imorgen*, with
the break of day ; the other, that of *Helen*, the
sister of his literary Emblems, *Castor* and *Pollux*—
were interwoven ; and thus he was able to create
in *Imogen* the sweetest, most lovable, romantic and
charming of all “ Shakespeare's ” characters, whilst,
to some extent, keeping her apart from *Helen*.

For *Helen* was the scourge, and “ Shakespeare,”
of whom Ben Jonson, in his Masque, *Time
Vindicated*, wrote :

“ . . . whose muse hath rid in rapture
On a soft ambling verse, to every capture,
From the strong guard, to the weak child that reads
me,
And wonder both of him that loves or dreads me,
Who with the lash of my immortal pen
Have scourg'd all sorts of vices, and of men,”

was consequently unable to adopt in *Cymbeline* her name for his Muse, and accordingly we find *Helen* relegated to the inferior position of hand-maiden to *Imogen* ! And this although she was, as Bacon himself tells us, that sister of the great Twin Brethren who appeared to lend her aid to mariners only when the storm was very terrible and at its extreme height—as was the case in the days of Queen Elizabeth.

In *Time Vindicated* Ben Jonson makes one of his characters, *Chronomastix* (who apparently represents the fancy portrait of the *nom-de-plume* “Shakespeare” forming the *Frontispiece* to the First Folio of 1623), exclaim, when satisfied that the better days to which Bacon’s Motto pointed, and for which all his life he had been striving, had actually arrived :

“ Then I will look on time, and love the same,
And drop my whip.”

“ Shake-speare’s ” Muse refused to be considered as only a scourge—her more noble mission was to endeavour to help mankind—to educate—to uplift—to herald the dawn of what Bacon doubtless hoped would prove a higher civilisation than any to which man had as yet attained.

And since she was parted from her lord that gentle Muse must surely have borne upon her divinely tintured robe Bacon’s “ A A,” his

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adaptation of *Apollo's* mystic "Ai, Ai," the
emblem of sorrow :

"IMOGEN. . . . That headless man
I thought had been my lord."
(*Cym.*, II., ii.)

And, since also the robe of *Imogen* was of the breath
(*mollis aër*) of *Apollo's* own flower, the Hyacinth,
she could lay claim to be the very soul of poetry !

" . . . 'Tis her breathing that
Perfumes the chamber thus."
(*Cym.*, II., ii.)

Doubtless Francis Bacon must eagerly have
looked forward to a time when he would be
reunited to that most ethereal of Muses :

"Our Jovial star reigned at his birth, and in
Our temple was he married. Rise, and fade !
He shall be lord of Lady Imogen,
And happier much by his affliction made."
(*Cym.*, V., 4.)

It is an extremely beautiful and poetic thought
which is thus, through these curious and mysterious
hints, so suggestive of a "Tenth Muse," revealed
to us, and one which only the mind of one inspired,
as was that of our great national poet, could have
devised, or having devised could so ruthlessly have
suppressed ; although, indeed, the idea is perfectly
illustrated and perpetuated in the beautiful little
plate, with its significant Motto, *Exortus uti
aethereus Sol*, here reproduced as Plate XX.

“ SHAKE-SPEARE’S ” “ TENTH MUSE ” 199
from Volume I. of the 1740 edition of Bacon’s
Works.

It is not surprising, with such a Muse, that
“ Shakespeare ” should have written :

“ For who’s so dumb that cannot write to thee,
When thou thyself dost give invention light.”

(*Sonnet XXXVIII.*)

Or again, in words the truth of which cannot,
when we consider the charms of that “ Tenth
Muse,” be disputed :

“ He hath a lady, wise, fairer, truer,
Than ever Greek did compass in his arms.”

(*Troilus and Cress.*, I., iii.)

Or that John Weever—a contemporary—should
have written :

“ Honey-tongued Shakespeare, when I saw thine
issue

I swore Apollo got them and none other,
Their rose-tinted features clothed in tissue,
Some heaven-borne goddess said to be their
mother.”

(*Epigram, Ad Gul., Shakespeare, in Oldest
Cut and Newest Fashion*, 1599.)

More recently Samuel Taylor Coleridge, with the
deep, intuitive insight into the mind of “ Shake-
speare ” which characterised almost everything he
wrote upon the subject, approached very closely to
a discovery of that glorious Muse, for he remarked :

“ The Englishman, who without reverence, a proud and affectionate reverence, can utter the name of William Shakspeare, stands disqualified for the office of critic. He wants one at least of the very senses, the language of which he is to employ, and will discourse, at best but as a blind man, while the whole harmonious creation of light and shade, with all its subtle interchange of deepening and dissolving colours, rises in silence to the silent *fiat* of the uprising Apollo.”

(Coleridge's *Essays and Lectures on Shakspeare.*)

It is, however, in a foreign work, the *Viage del Parnaso* of Cervantes, the reputed author of *Don Quixote*, that, by some strange and mysterious coincidence, a vision of Poesy in “ the likeness of Aurora gay ” is to be found, which appears to contain the whole Baconian philosophy of poetry, and to be more descriptive of Bacon—“ Shake-speare's ” “ Tenth Muse ”—*The Spirit of the Dawn*—than of the Muse of any other poet who can be named, whether ancient or modern ; and which seems also in its magnificently lofty idealisation to excel any description of Poesy in any language, except, perhaps, that beautiful description in sober prose to be found in *The Advancement of Learning*, where Bacon tells us that poetry “ not only delights, but inculcates morality and nobleness of soul. Whence it may be justly esteemed of a divine nature, as it raises the mind, by accommodating

the images of things to our desires, and not, like history and reason, subject the mind to things.” Part of the passage from the *Viage del Parnaso* referred to was quoted above (p. 137), and I now give the remainder :

En esto pareció que cobró el día
Un nuevo resplandor, y el aire oyóse
Herir de una dulcísima armonia.
Y en esto por un lado descubrióse
Del sitio un escuadron de ninfas bellas
Con que infinito el rubio dios holgóse.
Venía en fin, y por remate dellas
Una resplandeciendo, como hace
El sol ante la luz de las estrellas.
La mayor hermosura se deshace
Ante ella, y ella sola resplandece
Sobre todas, y alegre y satisface.
Bien así semejaba, cual se ofrece
Entre líquidas perlas y entre rosas
La aurora que despunta y amanece.
La rica vestidura, las preciosas
Joyas que la adornaban, competían
Con las que suelen ser maravillosas.
Las ninfas que al querer suyo asistían,
En el gallardo brio y bello aspecto,
Las artes liberales parecían.
Todas con amoroso y tierno afecto,
Con las ciencias mas claras y escogidas,
Le guardaban santísimo respeto.
Mostraban que en servirla eran servidas.
Y que por su ocasión de todas gentes
En mas veneración eran tenidas.
Su influjo y su reflujo las corrientes
Del mar y su profundo le mostraban,
Y el ser padre de ríos y de fuentes.

Las yerbas su virtud la presentaban,
 Los árboles sus frutos y sus flores,
 Las piedras el valor que en si encerraban.
 El santo amor, castisimos amores,
 La dulce paz, su quietud sabrosa,
 La guerra amarga todos sus rigores.
 Mostrábasele clara la espaciosa
 Via, por donde el sol hace contino
 Su natural carrera y la forzosa.
 La inclinacion, ó fuerza del destino,
 Y de qué estrellas consta y se compone,
 Y como influye este planeta ó sino,
 Todo lo sabe, todo lo dispone
 La santa hermosisima doncella,
 Que admiracion como alegria pone.
 Preguntéle al parlero, si en la bella
 Ninfa alguna deidad se disfrazaba,
 Que fuese justo el adorar en ella.
 Porque en el rico adorno que mostraba
 Y en el gallardo sér que descubria,
 Del cielo y no del suelo semejava.
 —Descubres, respondió, tu boberia,
 Que há que la tratas infinitos años,
 Y no conoces que es la Poësia.

(Cervantes, *Viaje del Parnaso*, ed. 1614, Cap IV.)

“ Methought at once a strange resplendent hue
 O’erspread the sky, and lo ! the smitten air
 Was pierced with sweetest music through and
 through ;
 And at one side I spied a squadron fair
 Of beauteous nymphs come dancing to the song,
 With whom the ruddy god made sporting rare.
 In rear of these there came at length along
 A wondrous being, radiant as the light
 The Sun emits amid the starry throng ;

The highest beauty pales before her sight
And she remains alone in her array,
Diffusing round contentment and delight.
She looked the likeness of Aurora gay,
When, mid the roses and the pearly dew,
She wakes to life and ushers in the day ;
The garments rich, and jewels bright of hue
Which gemmed her person, might hold rivalry
With all the world of wonders ever knew.
The nymphs that did her bidding faithfully,
In brilliant bearing and in sprightly ease,
Seemed to me all the liberal arts should be ;
They all with tender love, and joined to these
The Sciences, most clear and most reserved,
Did pay her reverence as on bended knees ;
Showed that in serving her themselves were
served,
And that through her they, mid the nations all
A higher honour and respect preserved.
The Ocean’s currents at her simple call
Their ebb and flow displayed ; the abyss revealed
The parent source of waters great and small ;
The herbs their virtues at her touch did yield,
The trees their fruits, its sweetest flowers the
vale,
The stones their inward worth which lay con-
cealed ;
To her did love its chastest joys unveil,
Benignant peace its quietude and cheer,
Terrific war its horrors and its wail ;
The spacious path was to her vision clear,
Through which the Sun, in never-ending line,
Pursues his natural and constrained career ;
The force of fate which makes our wills incline,
The elements that form the starry light,
The influence of this planet or that sign—

All this she knows, all this she wields aright,
 That holy maid of loveliness complete,
 Who claims at once our wonder and delight.
 I asked the spokesman, if beneath that sweet
 And radiant form no god lay in disguise,
 Whom to adore in her were worship meet ;
 Since by the rich adornment of her guise,
 And by her gallant mien and bravery,
 She seemed no child of earth but of the skies :
 ' Thou shew'st,' quoth he, ' thy crass stupidity,
 Since thou hast wooed her now for many a year,
 And knowest not that she is Poesy.' "

(Cervantes, *Journey to Parnassus*, James Y.
 Gibson's translation, p. 113.)

It is a literary curiosity that Cervantes should have admitted his inability even to recognise Poesy by her appearance as thus described by himself, and have represented *Mercury*, his guide on the Voyage (for in reality it is a *Voyage to Parnassus*), as chiding him for this " crass stupidity " (*tu boberia*)—a reproof in reply to which he could only confess :

Siempre la he viste envuelta en pobres paños,
 Le repliqué ; jamas la vi compuesta
 Con adornos tan ricos y tamaños :
 Parece que la he visto descompuesta,
 Vestida de color de primavera
 En los dias de cutio y los de fiesta.

(Cervantes, *Viaje del Parnaso*, Cap. IV.)

" ' To me,' I said, ' she ever did appear
 In homely clothes, but never met my gaze
 Arrayed in robes so rich and grand as here,

Seems 'tis her undress I have seen always,
Picked out with colours of the spring demure,
Alike on working and on holidays ! ’ ’

(James Y. Gibson’s trans., p. 117.)

This candid confession contains not merely a very fair description of the poetry to be found in Cervantes’ *Galatea*, but is, in effect, a total disclaimer by, or in name of, Cervantes himself of the reputed authorship of *The Journey to Parnassus*.

Moreover, this disclaimer does not stand alone, as, in Book VIII., Cervantes gives a further and still more emphatic repudiation :

Muestran ufanas su destreza y brio,
Tejiendo una entricada y nueva danza
Al dulce son de un instrumento mio.
Mio, no dije bien, mentí á la usanza
De aquel qui dice propios los ajenos
Versos, que son mas dinos de alabanza.

(Cervantes, *Viaje del Parnaso*, Cap. VIII.)

“ Proud of their lithesome step, the tuneful Nine
Tripped lightly through a new and mazy dance,
To the sweet sound of instrument of mine.
Mine, did I say, I do but lie perchance,
Like him who calls another’s rhymes his own,
If they be fit his honour to advance ! ”

(James Y. Gibson’s trans., p. 231.)

It is an even still more striking literary curiosity that Cervantes should also have disclaimed the authorship of his most famous reputed work, *Don Quixote* ; for in the Preface to the first edition (1605) of the First Part he tells us :

"Some parents are so hoodwinked by their excessive fondness, that they see not the imperfections of their children, and mistake their folly and impertinence for sprightliness and wit ; but I, who, though seemingly the parent, am in truth only the step-father of *Don Quixote*, will not yield to this prevailing infirmity."

(Jarvis's translation.)

Cervantes here reveals that he cared not for the book he so emphatically repudiated ; and probably this is the explanation of the occurrence in the first edition of *Don Quixote* of five times as many grammatical errors as are to be found in his *Galatea*. Were they the errors of its real author, and did Cervantes not even trouble to correct the proofs ?

Yet another curious feature in *Don Quixote* is the manner in which Bacon's literary Emblems are dragged in ; for instance, in the first edition :

"Reply not," says the *Don* to *Sancho Panza*, "for the bare thought of withdrawing or retreating from any danger, and especially from this, which seems to carry some appearance of danger with it, inclines me to remain here and expect not only that holy brotherhood only, of whom thou speakest, but the brothers of the twelve tribes of Israel and the seven Macabees, and *Castor* and *Pollux*, and even all the brothers and brotherhoods in the world."

(*Don Quixote*, Part I., Chap. XXIII., Jarvis's trans.)

Moreover the 1612 edition bears Bacon’s “ A A ” mark as reproduced in Fig. iii (supra).

Again, in the midst of a string of proverbs which he fired at the head of his master, *Sancho Panza* told him :

Y muchos piensan que hay tocinos, y no hay estacas ; mas quién puede poner puertas al campo ?

(Cervantes, *Don Quixote*, Part I., Chap. XXV.)

The translation of this passage given by Charles Jarvis is in its way another literary curiosity ; since, although in the original there is no mention whatever made of the cuckoo, his version reads as follows :

“ Many think to find bacon, when there is not so much as a pin to hang it on ; but who can hedge in the cuckoo ? ”

(*Don Quixote*, Jarvis’s trans., ed. 1866, p. 144.)

Was it merely by accident that Jarvis thus associated Bacon and the cuckoo ?

Did the Ship (? the Swan) of *Castor* and *Pollux*, portrayed on the title page of Francis Bacon’s *The Advancement of Learning*, of 1640, make two voyages from London to the Mediterranean with *Mercury*, the messenger of the gods, in command, accompanied in each by yet another transformation of Jupiter, the Cuckoo (a bird remarkable also for its being emblematic of Bacon’s habit of putting his own works into the nests of others), and did

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that busy bird on her first trip deposit an egg—*Don Quixote*—and on the second, another—*The Journey to Parnassus*—in the nest of Cervantes ?

Ex Ithica fandi factor et omne tenes.

(*Manes Verulamiani.*)

In Elizabethan days the playwrights appear to have been jealous of the actors because the latter earned much more money, and to have revenged themselves by calling the players " apes."

For instance, in 1598 John Marston addressed the following verses to a writer whom he called *Mutius* :

" . . . Far fly thy fame,
Most, most of me beloved ! whose silent name
One letter bounds. Thy true judicial style
I ever honour ; and, if my love beguile
Not much my hopes, then thy unvalued worth
Shall mount fair place, when apes are turned forth."

(John Marston, *Scourge of Villainy*, 1598,
Sat. IX., 48.)

The Rev. Walter Begley, in " Is it Shakespeare ? " identified *Mutius* with Francis Bacon, the " silent name," he contended, being contained in the poem *Lucrece*.

Again, in 1601 Ben Jonson wrote :

" . . . know, 'tis a dangerous age :
Wherein who writes, had need present his scenes
Forty-fold proof against the conjuring means
Of base detractors, and illiterate apes,
That fill up rooms in fair and formal shapes."

(Ben Jonson, *The Poetaster*, Prologue, 1601.)

Ben Jonson, it is suggested, here alluded to the production of *Troilus and Cressida* before the Earl of Essex in the great hall of Essex House.

Whilst, in *The Returne from Parnassus*, we are told :

“ Better it is mongst fiddlers to be chiefe,
Then at a plaiers’ trencher beg reliefe.
But ist not strange these mimicke apes should prize
Unhappy Schollers at a hireling rate.”

(*The Returne from Parnassus*, Part II., 5, 1,
1596.)

And then, in the *Journey to Parnassus*, “ our Sovereign lady whom we call true Poesy,” who naturally sympathises with poor poets, tells us in merry vein midst the mountains of Parnassus :

“ Por la belleza deste monte os juro,
Que quisiera al mas minimo entregalle
Un privilegio de cien mil de juro.
Mas no produce minas este valle,
Aguas sí, salutíferas y buenas,
Y monas que de cisnes tienen talle.”

(Cervantes, *Viaje del Parnaso*, Cap. VIII.)

“ Now do I swear, and by this mountain dear,
That were it mine, I’d give the meanest e’en
An income of a hundred thousand clear ;
But in our vales no mines are to be seen,
We’ve only waters limpid, good, and sane,
And apes that take the form of swans, I ween !”

(James Y. Gibson’s translation, p. 241.)

When we consider Bacon’s Swan Emblems, their journey to Stratford-on-Avon, Ben Jonson’s address

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to "Shakespeare" as the "Sweet Swan of Avon,"
and the above quoted Satires on the players, the
verse from the *Journey to Parnassus* :

"Apes that take the form of swans,"

may almost be regarded as a signature by Francis
Bacon to Cervantes' reputed work.

A careful study of *Don Quixote* and the *Journey to Parnassus* at all events suggests that their author must have possessed a knowledge of Bacon's Emblems, as well as of the Elizabethan play, *The Returne from Parnassus*, Part II., and that he must also have read Ben Jonson and John Marston's works. It is difficult to believe this of Cervantes.

Cervantes' last work was a romance entitled "Persiles and Sigismunda" (*Les Trabajos de Persiles y Sigismunda*).

Speaking of this, the author of an unsigned Memoir of Cervantes, to be found in an edition published in 1866 of Jarvis's translation of *Don Quixote*, says: "Strangely enough this romance, which was published by his widow in 1617" (the year after Cervantes' death), "is every whit as absurd as the most absurd of those which he says turned the brain of his hidalgo. Not less strange is it that this production was his chief favourite, affording another striking instance that authors are by no means the best judges of their works. . . . When it is considered who was its author, 'Persiles

and Sigismunda ' may be regarded as one of the most striking aberrations of human intellect ; in view of it we may almost apply to Cervantes what was exclaimed of the metaphysical Dane, ' Oh, what a noble mind is here o'erthrown.' ”

Does this afford an explanation of that otherwise inexplicable hostility displayed by Lope de Vega towards Cervantes ? Did that great writer, and the other Spanish authors also of that time, regard Cervantes somewhat in the light in which the dramatists, Robert Greene and Ben Jonson, regarded Player Shakspeare of Stratford-on-Avon ?

We have in fact to choose between, on the one hand believing that Lope de Vega and other leading Spanish writers of his day behaved towards Cervantes with almost incredible jealousy and meanness ; or, on the other, that they one and all considered he was as an author not up to the high standard shown in *Don Quixote* and *The Journey to Parnassus*, and did not himself write either of those works.

A grave question arises on the claims made on behalf of Francis Bacon to the authorship of Cervantes' two great works : How could Bacon have acquired the minute and accurate knowledge of Spain, its Provinces, and their differing customs and peoples, which is displayed in them, particularly in *Don Quixote* ?

Had anyone towards the close of Elizabeth's

reign inquired who, of all men then in England, was the most likely to possess and be able to impart this information, he would doubtless have been told to apply to King Phillip II. of Spain's ex-Secretary of State, Antonio Perez, who had then taken refuge in this country suspected of having killed Escovedo. Whilst here he became an extremely close friend of Bacon's, and the latter seems to have incurred some censure, even from his mother, Lady Anne Bacon, on account of this association with "the bloodie Perez," as she called him.

The story of the friendship was carefully investigated by the Rev. Walter Begley, M.A., whose account of his researches is to be found in his "Is it Shakespeare?" (at page 43), to which work my readers must be referred.

Francis Bacon never wasted his time; he was always seeking and obtaining information and finding "good in everything," and we can well imagine how eagerly he would take advantage of the presence of the learned, witty and merry Spaniard to perfect his own knowledge of the customs, language and literature of Spain, and even to write perhaps in conjunction with Perez that amusing story, *Don Quixote*—a labour which would doubtless have afforded them very great and pleasant entertainment.

Moreover, Perez was perhaps the most likely person in England to be able, through his friends

in Spain, to put Bacon in touch with Cervantes, or possibly to get Cervantes to permit *Don Quixote* and the *Viage del Parnaso* to be published in his name without his ever being made aware even of Bacon’s existence.

In the play of *Cymbeline*, when we regard *Imogen* as a representation of Bacon-“ Shake-speare’s ” Muse, the introduction of *Caius Lucius*, the general of the Roman forces, is at first rather puzzling, especially the episode in which *Imogen* takes refuge with him. If, however, we regard Cervantes’ reputed work, *The Journey* (or “ Voyage ”) to *Parnassus*, as having in reality been written by Francis Bacon, and as containing, in the passages descriptive of Poesy above quoted, his own eloquent description of his own Muse, the allegory at once unravels itself.

Antonio Perez, although a civilian, may, on account of his extremely high position at the Spanish Court, be regarded for the allegorical purposes of *Cymbeline* as a Roman general, *Caius Lucius*, for, since *Apollo* and Bacon’s literary Emblems, *Castor* and *Pollux*, are represented as taking part in the struggle, it was evidently not a combat between soldiers ; whilst the Spanish King is well described as “ Cæsar ” because of his commanding position in Europe, his close relations with Rome through the Pope, and the fact that his predecessor, Charles V., was Emperor of the Holy

Roman Empire. These considerations lend very considerable support to the suggestion that Perez may have played the chief part in assisting Bacon to get *Don Quixote* and *The Journey to Parnassus* adopted and published as his own by Cervantes—that Perez, like *Caius Lucius*, took compassion upon and sheltered that friendless Muse, *Imogen*.

Francis Bacon wrote : “ Any man may, excellent King, when he pleases, take the liberty to jest and laugh at himself, and his projects ” ; and consequently, now that we have become acquainted with his literary Emblems, we may, perhaps, regard *Don Quixote* as a satirical jest by himself upon his own efforts to reform and better the world ; for the *Don* suggests Bacon’s immortal, idealist part, *Pollux*, tilting at windmills and sheep, and freeing galley-slaves ; whilst the famous *Sancho Panza* suggests his mortal part, *Castor*—that practical side of his character which, working in perfect harmony and conjunction with the ideal, made him so great.

Upon the other hand, in *The Journey to Parnassus* we seem to see Francis Bacon—“ Shake-speare ” in more serious vein, revealing to us, in the most poetic language, his Muse—*The Spirit of the Dawn*.

The two works, *Don Quixote* and *The Journey to Parnassus*, appear to be complementary ; for whilst the former criticises in a kindly and friendly spirit the Spanish Novel, the latter deals in a

similar spirit with Spanish Poetry ; the object apparently aimed at in both cases being merely to restore Spanish literature—prose and verse—to something more in accordance with those principles of adherence to Nature, of which Bacon thought so highly, than were tales of Knight-errantry, such as were burnt by the priest and the barber, or pastoral poems, such as are to be found in Cervantes’ *Galatea*.

Attention was drawn in Chapter I. (*supra*) to the claim put forward by the Rev. Walter Begley upon behalf of Francis Bacon to the authorship of the anonymously published book, *The Arte of English Poesie*, previously attributed to “ Puttenham,” and some curious facts were there noticed of an Heraldic nature which appeared to confirm very strongly Mr. Begley’s suggestion, and it is now proposed to call attention to another.

As a heading to Chapter I. of the first edition (1589) of “ Puttenham’s ” work there is displayed a small plate, which is reproduced at the head of this chapter as Fig. xiii, and my readers will notice that it is apparently designed to represent a bracelet with four diamond Stars upon it, these corresponding with the four Mullets diamond to be seen displayed upon Bacon’s Shield (*vide* Plate IX.). It is suggested that the engraving of this bracelet displaying the four diamonds was thus inserted in *The Arte of English Poesie* by Bacon himself,

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as representative of his literary Emblem, *Castor and Pollux*, as duplicated on his quartered Shield.

In his reprint¹ of *The Arte of English Poesie*, the late Professor Edward Arber, F.S.A., instead of reproducing upon its first page the elegant design from the 1589 edition (Fig. xiii), replaced it by the little plate here shown as Fig. xiv. In this Bacon's literary Emblems, *Castor and Pollux*, are boldly displayed as Twin Naked Boys, and they are accompanied by four other signs of the Zodiac, evidently to identify them.



Fig. xiv

Did Professor Arber by inserting this plate mean to place on record his knowledge of the true author

of "Puttenham's" book, "The Arte of English Poesie," and of his Emblems?

In *Cymbeline*, *Leonatus Posthumus* is represented as taking leave of Imogen upon his banishment, when she gives him a ring :

"IMO. Look here, love :
This diamond was my mother's : take it heart ;
But keep it till you woo another wife,
When Imogen is dead."

(*Cym.*, I., ii.)

¹ Messrs. A. Constable & Co. (London, 1906), by whose kind permission the plate from this edition is here reproduced as Fig. xiv.

The single diamond of this ring suggests the Star of *Leda*, the mother of *Imogen* ; and we also find in the play that the Star of *Pollux*, the immortal, was appropriately borne by *Guiderius* :

“ CYM. Guiderius had
Upon his neck a mole, a sanguine star :
It was a mark of wonder.”

(*Cym.*, V., v.)

And then *Posthumus* gives to *Imogen* in exchange for her ring a bracelet ; this, it is suggested, being that portrayed on the first page of the first edition (1589) of *The Arte of English Poesie* (*vide* Fig. xiii) :

POST. . . . And sweetest, fairest,
As I my poor self did exchange for you,
To your so infinite loss, so in our trifles
I still win of you : for my sake, wear this :
It is a manacle of love ; I’ll place it
Upon this fairest prisoner.

(*Putting a bracelet on her arm.*)

(*Cym.*, I., ii., 48.)

And *Imogen* herself ? She, too, was of the immortals ! She also had a star :

“ IACH. . . . On her left breast
A mole cinque spotted like the crimson drops
I’ the bottom of a cowslip.”

(*Cym.*, II., ii.)

Cymbeline himself evidently in the allegory represents England, and there are indications that his former Queen, the mother of *Imogen* and of the

brothers, *Guiderius* and *Arviragus*—that is, of Bacon's Muse and his literary Emblems—represents the pure religion of primitive times—possibly that put before us by du Plessis Mornay in his book, *De la Verité de la Religion Chrestienne*.

In an unaccountably suppressed passage of his book, in commenting upon Mornay's work, Mr. Fox Bourne told us :

“ The longing of wise schoolmen throughout the Christian ages had been to educe from the conflicting traditions of former times, and from the various opinions of the present, a systematic and harmonious view of Sacred Truth. In the ninth century, John Erigena had written his wonderful treatise, *De Divisione Naturæ*, in which he sums up, far more tersely and pointedly than Mornay could do, nearly all that was most valuable in the modern work. . . . There was one Divine Mind, they thought, filling the world ; of it every human mind was a particle, or an emanation, and the purpose of all this permitted struggle between good and evil on the earth was the development of a larger righteousness than was otherwise possible.” (*Vide* H. R. Fox Bourne, *A Memoir of Sir Philip Sidney*, ed. 1862 only, p. 408.)

However this may be, we learn in a later scene of the Play that Rome, having made her peace with *Cymbeline*, the wonted tribute was restored.

It may perhaps be necessary here to suggest to my readers that after their adoption by Francis Bacon, *Imogen* (or *Helen*) and *Castor* and *Pollux* were no longer regarded by him as heathen gods.

They had become instead merely his own grand, starry Emblems, the ancient legendary thoughts attaching to them rendering them extremely valuable for the purposes of allegory ; whilst it may also well be that he regarded some of those thoughts as amongst the sacred traditions which he believed had come down, through the flutes and trumpets of the Greeks, from some far off, prehistoric revelation.

Now that the curtain behind which he concealed his Emblems and their secret meaning has been partly lifted, we seem to discern radiant emanations from those scintillating Stars revealing to us some of the deepest and most sublime thoughts of our great Poet.

To return to the play, the new and evil Queen of *Cymbeline*, portrayed possibly from Francis Bacon’s own personal recollections of Catherine de Medici, whom he must have met when in France, suggests superstition and the evils to which it may give rise ; her son, *Cloten*, being the personification of *Ignorance* of every kind :

“ That such a crafty devil as his mother
Should yield the world this ass : a woman, that
Bears all down with her brain ; and this her son
Cannot take two from twenty, for his heart,
And leave eighteen.”

(*Cym.*, II., i.)

The clothes of *Posthumus* in which he took his

leave of his mistress would seem to mean the book, *The Arte of English Poesie*, and when *Cloten* borrows these abandoned garments and puts them on, he may be regarded as temporarily becoming a personification of George Puttenham, or whomsoever else to whom in Elizabethan days that work was erroneously ascribed.

Pisanio, who hands to *Imogen* the poison supplied by the evil Queen, seems to represent the Stage, and perhaps Player Shakspeare as typical of it; for not only does he hand to her the poison, he also gives to *Imogen* the masculine garb arrayed in which she is enabled to escape the Court, disguised as (?) Player Shakspeare.

The character, *Iachimo*, is apparently intended to represent Edward de Vere, Earl of Oxford, who bore upon his Shield a single diamond Star, and who seems to have put forward claims to the authorship of "Shakespeare" which he probably subsequently abandoned, but did not—perhaps from a generous desire in his later years to assist Bacon in preserving his *nom-de-plume* from discovery—openly renounce; and this, indeed, the play appears to suggest. It was probably owing to de Vere's mischievous influence at an earlier date having aroused Queen Elizabeth's animosity against Bacon that the latter abandoned his intention of dedicating *The Arte of English Poesie* to her. The scene in the Play in which *Imogen*

finds the headless man by her side and mistakes him for her lord, seems founded entirely upon Ben Jonson’s skit, in *Every Man out of His Humour*, upon Player Shakspeare and the Arden and Bacon Boar Crests.

In Act IV., Sc. ii., *Cloten*—a changing character, and in this scene apparently representing envious Ben Jonson—boasts that he intends to kill *Posthumus*: “ Posthumus, thy head which is now growing upon thy shoulders, shall within this hour be off, thy mistress enforced,” and then we are shown *Cloten* himself beheaded by *Guiderius* (*Pollux*). The play might well have been called “ A Midsummer Morning’s Dream,” and it would not therefore be matter for surprise if we were intended, on the awakening of *Imogen*, to imagine yet another transformation—that of *Cloten*’s headless body into the headless body of Bacon’s Boar, which, in *Every Man out of His Humour*, was apparently given by Ben Jonson to Player Shakspeare as a suitable Emblem. *Imogen* exclaims:

“ A headless man ! The garment of Posthumus !
I know the shape of his leg ; this is his hand.”

(*Cym.*, IV., ii.)

Was “ his hand ” recognised by *Imogen* because it was that of the decapitated Boar of her lord, the subject matter of Ben Jonson’s *Every Man out of His Humour*? How else could she have recognised it?

Sufficient has now been said with regard to *Cymbeline* to enable my readers further to investigate for themselves its inner meaning.

Critics have remarked that the play was unsuitable for reproduction, and the writer was at one time disposed to share in that view ; but having had the great privilege of witnessing, in October 1923, a most graceful and sympathetic rendering by Miss Sybil Thorndike of the part of *Imogen*, and of following upon her stage the interesting literary career of *the author* of the play as disclosed by himself, he has become convinced that, if only the people of England had been informed more fully of the inner meaning of *Cymbeline* as a self-revelation of their own great poet, as thus played it would have drawn crowded houses.

Perhaps Ben Jonson looked forward to the reunion of Bacon with his Muse at some not far distant date ; at all events in 1625 he wrote, evidently of the Author, " Shakespeare," and with thoughts of the 1623 First Folio in his mind :

" And swears he is not dead yet, but translated
In some immortal crust, the paste of almonds."

(Ben Jonson, *The Staple of News*.)

Player Shakspeare, it will be remembered, had died in 1616, whilst Francis Bacon was still living when Ben Jonson wrote the above, and he did not die until the next year.

The old Elizabethan play, *The Maydes Metamorphosis*, has already been referred to in this volume. It was printed anonymously in 1600, and only three original copies are now known to exist, but at the head of its first page appears the “A A” in a form identical with that reproduced above as Fig. iii (*ante* p. 66), and it may with some confidence therefore be attributed in part, if not wholly, to Bacon (“Shake-speare”), this being confirmed by the striking similarity of a passage in it to a passage of the fragment, *Hero and Leander*, ascribed to Marlowe, but more probably also written by “Shake-speare.” It is quite possible, however, that Daniel may have written the first draft, and that John Lyly also may have assisted in the production of *The Maydes Metamorphosis* by writing some of the prose portions, as was suggested by Mr. F. G. Fleay in his *Chronicles of the English Drama* (Vol. II., p. 324.)

The play is of somewhat unusual interest because it was written for the marriage of Lord Harbert with Lady Anne Russel (a Maid of Honour to the Queen and cousin to Francis Bacon), which took place at the house of Lord Cobham, in Blackfriars, on the 16th June 1600—a time when Bacon, who was one of those present on the occasion, was endeavouring to effect a reconciliation with Elizabeth. The Queen had doubtless been greatly offended in the previous December, on account of

the disclosure made to her by Ben Jonson's play, *Every Man out of His Humour*, that Francis Bacon was in reality "Shakespeare," and, as such, the concealed author of the play, *King Richard II.* Consequently, *The Maydes Metamorphosis* may perhaps be regarded as Bacon's poetical confession to Elizabeth that his "Tenth Muse" (? *Eurymine*, or *Imogen*—both characters seem intended to play the part of Shakespeare's Muse) had been turned for a time into a man (? Player Shakspeare).

Queen Elizabeth attended the wedding in state and witnessed the play; and Mr. Fleay tells us (on the authority of Nichols, III., 499) that eight ladies (Muses), Mary Fitton amongst them, were to dance to *Apollo's* music in the Masque, and, upon being invited, the Queen herself joined in and danced as Leader of the *Nine*.

In *The Maydes Metamorphosis* the Muses are represented as making a petition to *Apollo* to restore the transformed heroine, *Eurymine*, from the man-like character into which she had been changed to her original feminine form: and the god was finally induced to grant the prayer, in a manner which seems intended as a prophecy of the abandonment at some future time by "Shakespeare's" "Tenth Muse"—that divinely beautiful and poetic vision, *The Spirit of the Dawn*—of her strange masquerade in the character of Player Shakspeare, and of her ultimate reunion—still more



REPRODUCED FROM BACON'S WORKS. ED. 1740, VOL. I.
 OBVERSE; FRANCIS BACON. REVERSE; "THE SPIRIT OF
 THE DAWN." *IMOGEN*, THE LONG-LOST "TENTH MUSE" OF
 "SHAKE-SPEARE" HERALDING THE RISING OF *PHOEBUS*
APOLLO OVER THE HILLS OF PARNASSUS.

“ SHAKE-SPEARE’S ” “ TENTH MUSE ” 225

clearly foretold in *Cymbeline*—with her long lost lord.

“ IMO. Why did you throw your wedded lady
from you ?
Think that you are upon a rock ; and now
Throw me again. (Embracing him.)

POST. Hang there like fruit, my soul,
Till the tree die.”
(*Cym.*, V., 5.)

Students of Francis Bacon are well aware that his most remarkable forecastings have an almost uncanny way of becoming realised ; and consequently I venture to express the hope that my readers may speedily be enabled to join with *Apollo* and the *Nine Muses* in the rejoicings upon his re-marriage with *Imogen*—his own *Tenth Muse*.

“ APOLLO. Then, Ladies, gratulate this happie
chaunce
With some delightful tune and pleasant daunce.
Meane space, upon his Harpe will Phœbus play,
And make report that when their wedding
chaunc’te
Phœbus gave music, and the Muses daunc’te.”
(*The Maydes Metamorphosis*.)

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